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MELODY & HARMONY

Book One

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STEWART MACPHERSON

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MELODY AND HARMONY

A TREATISE FOR THE
TEACHER AND THE STUDENT

BY

STEWART MACPHERSON

(Fellow, Professor and Lecturer, Royal Academy of Music ;
Author of "Practical Harmony," "Form in Music," "Music and its Appreciation," etc., etc.)

BOOK I.	BOOK II.	BOOK III.
MELODIC MOVEMENT.	ELEMENTARY HARMONIC PROGRESSION.	ADVANCED HARMONY.

LONDON:

JOSEPH WILLIAMS

New York: GALAXY MUSIC CORPORATION

Made and Printed in Gt. Britain

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TABLE OF CONTENTS.

BOOK I.

PAGE

PREFACE i

DIRECTIONS TO THE TEACHER v

INTRODUCTORY CHAPTER 1

CHAPTER I.

The Single Melodic Line 4

CHAPTER II.

Dual Melodic Lines—Major Key... 8

Minor Key 13

CHAPTER III.

Dual Melodic Lines (continued): First Stages of Florid Melodic Movement 17

CHAPTER IV.

Dual Melodic Lines (continued): Florid Melodic Movement (second stage) 26

CHAPTER V.

Dual Melodic Lines (continued): The Use of the Tie 34

CHAPTER VI.

Dual Melodic Lines (continued): (1) Certain "Essential" Dissonances ... 40

(2) Further uses of the Melodic Minor Scale 43

CHAPTER VII.

Three-part Melodic Writing 46

CHAPTER VIII.

Four-part Melodic Writing 59

Supplementary Exercises by Benjamin J. Dale, Paul Corder, Harry Farjeon and the Author viii

FOREWORD TO BOOK I.

THE publication of the present work in three separate 'books' calls for one or two words of comment. Paragraph 7 of the Preface to the complete work (pages i to iv) will indicate that the two main subjects of which it treats, viz., Melodic Movement and Harmonic Progression, are intended to be studied side by side; this is vital if its dominating purpose is to be carried out. As a consequence, it is essential that the student who desires to reap the greatest benefit from his studies should, *from the outset*, use Books I and II concurrently. Book III can conveniently be left until later.

In response to a widely-expressed desire, however, Book I (dealing with Melodic, or 'Horizontal,' writing) is now issued as a separate volume, for the reason that it offers what, it is hoped, may prove a possible alternative to the usual somewhat uninspiring course of work in so-called Strict Counterpoint.

The Author desires to express his warm thanks to his colleagues, Messrs. Paul Corder, Benjamin J. Dale, and Harry Farjeon, for the interesting and valuable exercises they have contributed to this volume.

LONDON, 1923.

PREFACE.

1. The present volume is an attempt to solve certain practical difficulties connected with the education of the musician. Of recent years views concerning the actual value of Harmony-study and the method of its presentation, have undergone a wholesome and very welcome change. Instead of being regarded solely as a preparation for the work of the would-be composer, it is beginning to take its rightful place in the musical development of the average student, as a natural corollary of his elementary aural training, both melodic and rhythmic.

2. It has gradually been forced upon the minds of teachers that the real object of the study of Harmony is to help the student whose ear is as yet undeveloped, to hear and to think in terms of sound-combinations and progressions—a work of real practical difficulty to many—and that, in order to achieve this end, he must from the very outset learn to make experimental, first-hand use of his material. This has led to the conviction that the usual figured bass (which, of course, *can* be worked by the student in such a way that no actual harmonic thinking is done by him in the process) is, save in a very limited degree, of little or no real value as the actual basis of his studies. It has thus come about that the harmonization of melodies and unfigured basses has assumed an importance that it formerly did not possess, and much progress has been made in this direction to stimulate the pupil's harmonic perception. Although a few figured basses will be found amongst the exercises in this book, the scheme of teaching developed in it depends very little upon them.

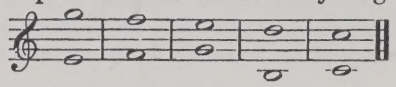
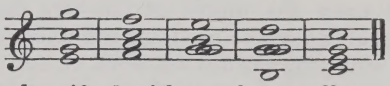
3. But in the earliest stages of the study, at the point where constructive harmony-work should link up with the pupil's previous aural training, a very distinct and unfortunate *lacuna* has existed. Instead of being taught from the very first how to make experimental use of the limited vocabulary at his command in the early stages of his study—a vocabulary, it may be at the time, of only a couple of chords—and to express something musical by their means, his first work in melody-harmonization has too frequently required a knowledge of chord-effect and chord-progression far beyond his powers at the moment. It has thus been necessary to precede his attempts in this direction by the learning of a great many purely intellectual facts relative to a variety of chords, and to commit to memory a number of rules as to their treatment. In other words, he has had to learn *about* chords, rather than to learn the musical value of the chords themselves from practical experience of their habits and functions.

4. It is obvious that the successful harmonization of a melody (either for voices or for instruments) depends, first and foremost, upon the character of the bass. To form a really good bass, a fairly comprehensive range of harmonies is necessary, and this involves not a little aural perception and knowledge of musical effect, a knowledge hardly to be expected of the average beginner.

5. In order to deal with this very practical difficulty, not a few musicians have advocated that the study of Counterpoint should precede that of Harmony, rightly feeling, first, that a *melodic* conception of the bass is of paramount importance, and secondly, that it is easier to begin to imagine the effect of merely two parts running side by side than to grasp that of a continuous progression of fuller harmonies. Both of these facts are indubitably true; but, while recognizing this, it seems that we need to take certain other matters into consideration. It will be convenient to set these out in order :—

(*a*) To start the young pupil—perhaps little more than a child—upon what is known as Strict Counterpoint, on the usual unrhythmical and not very inspiring *Canto Fermo*, would in all probability soon have the effect of making the eager beginner disgusted

with music and all its works. Such a procedure would omit any provision for that exercise of the imagination which (especially in the case of the young pupil) needs to be called into play by means of definitely rhythmical tunes possessing a degree of spring and of life.

(*b*) Counterpoint, as it is usually taught to-day, presumes the realization of a harmonic basis in the case of even the simplest two-part exercise; therefore, unless some change of method is admitted, the pupil is again face to face with the necessity of learning facts *about* chords before he can successfully begin his experimental work. Moreover, the aural perception of implied absent sounds is more than he can usually be expected to possess at this elementary stage, and when it comes to a case such as the following  which he is asked to recognize as an incomplete version of  the point is far too subtle for a beginner, unless he be gifted with an abnormally acute ear.

(*c*) The young pupil is usually attracted by the rich and sonorous effect of full harmonies, and it interests him to hear them and to experiment with them. Indeed, in some instances, his harmonic instinct is perceptibly in advance of his power of grasping the elaborate kind of "line-drawing" which is represented by what is (usually) known as Counterpoint. When such is the case it would seem to be sound common-sense not to neglect the early cultivation of that side of his nature where there is the greater likelihood of response.

(*d*) Strict Counterpoint is far too hedged-in by arbitrary rules formulated by a succession of theorists, to be dreamt of as a help towards the spontaneous development of a young pupil's musical sense, and its perpetual "Thou shalt not" prevents it from being in any way an inspiring adventure into which he would be likely to throw himself with any degree of ardour or enthusiasm.

6. What, then, is to be done? Is not a possible solution to be found, not by teaching Harmony before Counterpoint, or Counterpoint before Harmony, (as separate, and even at times conflicting, subjects), but by dealing with the melodic and harmonic elements *pari passu*, from the very outset? The author of the present volume has during the last few years been led irresistibly to this conclusion, and the scheme set forth in the succeeding pages is therefore planned so as to present these two aspects of the matter to the pupil *concurrently*, as complementary factors of one comprehensive whole.

7. Although it will be observed that the book is divided for the sake of convenience into two main parts, viz.: (i) Melodic movement, and (ii) Harmonic progression, these parts are not to be studied separately, but in the closest relation to each other throughout. The general idea aimed at is sufficiently indicated by the title *Melody and Harmony.*

8 As melody naturally precedes harmony, the student's first exercises take the form of the invention of original melodies. From this he proceeds to the addition of *one* other melodic part to one already given, thus arriving at a point at which the need for the melodious bass is impressed upon him. Obviously, this is also one of the aims of the ordinary Strict Counterpoint exercise in two parts; but the type of "subject" presented to him at this stage differs widely from the usual *Canto Fermo* (i) in being always of a rhythmical and melodious character, and (ii) in being designed for working upon an *interval*-basis, without any previous knowledge of harmony being necessary. (That the intervals he has been using are merely incomplete chords becomes clear to him as soon as he understands the triad and its inversions, and can aurally realize their constituent parts.) By this means the hampering and needless complication (for a beginner) of thinking of implied chords and absent notes is avoided, and the author is of opinion that the pupil may thus be given the right orientation from the first, and may have some chance of avoiding the common pitfall of thinking merely in dull processions of "chord-blocks."

9. When once these first simple exercises have been accomplished and the principle of melodic movement (especially that of a bass-part) has been to some extent grasped, the student is at once called upon to turn his attention to the realization of complete chords and easy chord-progressions. These are brought to his notice gradually, so that he may perceive with some degree of accuracy their habits and their special musical effects, and may thus recognize what may be described as their individual personality. Every chord, as soon as it is aurally perceived, has at once to be used in the course of little musical phrases, which he has to play at the Pianoforte and to write as a test of memory. Simple melodies and unfigured basses are then given him to harmonize with the actual material at his command, so that every new harmony may have the chance of becoming for him a means of self-expression, not a mere abstraction of whose sound he has little or no idea. The plan thus initiated, of studying melodic movement and harmonic progression concurrently, is continued throughout the present volume, the interdependence of the two in all music worthy the name being thus constantly impressed upon the pupil's mind.

10. The various types of unessential notes (the Passing-note, the Suspension and the Appoggiatura), are dealt with at the first possible moment, in accordance with their importance. As a consequence of their introduction at an elementary stage of the study, it has been possible for many of even the earliest exercises to be planned in the form of little instrumental pieces, in which, moreover, the chords are often presented in "broken" and ornamented forms, such as are to be found in most of the examples of Pianoforte music with which the student is likely to be familiar. In this way it is hoped that he may reasonably gain a clearer idea of the close connexion of his Harmony-study with the music he plays or hears than is usually the case.

11. The unessential notes to which reference has been made are introduced to his notice first in the course of his two-part writing, their purely melodic nature being thus brought home to him more vividly, and their use and treatment divested of many of the initial "part-writing" difficulties usually encountered when they are first studied in relation to complete harmonies.

12. It will be noticed that the author, differing from the plan pursued in his *Practical Harmony*, has preferred to treat the 9th, 11th and 13th (when resolved upon notes of their own harmony) as "unessential," and to introduce them in a simple and practical form, as decorations of the Dominant 7th, in an early chapter dealing with "the uses of the Appoggiatura." Moreover, he has—since the publication of his former work—become convinced that the practice of regarding many obvious chords of the 7th as 11ths and 13ths, with certain notes (usually the more fundamental ones) omitted, is not only cumbersome and complicated, but from the aural standpoint makes demands upon the imaginative powers of the student's ear which he is often very naturally unable to cope with, even if it be admitted that we are dealing with verifiable acoustical facts—which is extremely doubtful.

13. As a consequence of what has just been said, the subject of "Non-Dominant," or "Secondary" 7ths has assumed a far greater degree of importance, and the majority of (so-called) inverted 11ths and 13ths are presented in what the author considers to be a more direct and aurally-realizable form, as examples of Secondary 7ths—with or without what is known as "Chromatic alteration," a matter which is dealt with in some detail.

14. Far less space in the volume has been given to the question of the treatment of the more elaborate and recondite harmonies, than to that of the more elementary and foundational branches of the study; the author feels strongly that *these* are really the things that matter most. In the case of the gifted student, what is needed is merely that his feet shall be set in the right direction; his own growing harmonic perception, gained by general musical experience and observation, will soon teach him the rest; while in the case of the pupil of average ability, or of one who may even be described as dull of hearing, it is obviously the simpler and more familiar chords and progressions that are of the greater moment as the basis of his aural development, and of any practical use he may be called upon to make of the idioms of the language he is learning. It is most lamentably true that the lack of the power to assimilate even the simplest of such idioms is responsible for the utter

inability of the majority of even professed music-students to play half-a-dozen chords in a rhythmical way, "off their own bat," to say nothing of extemporizing in the higher sense of the word.

15. Although the author indulges the hope that the melodic work (chiefly included in Part I) may prove to be a not altogether unsuccessful substitute for a great deal of so-called Strict Counterpoint, it goes without saying that there is nothing to prevent the student from gaining a knowledge of the particular restrictions and conventional formulæ of such Strict Counterpoint from one of the many existing text-books on the subject. He will find that the course of melodic writing in the present volume will in no sense act as a hindrance, but that it may conceivably lighten his task in a material degree.

16. In conclusion: the author realizes that, as the book in certain directions breaks fresh ground, and as he has (perhaps with a degree of temerity!) cast a modicum of doubt—by inference at least—upon the supposed efficacious virtues of that cherished British institution, Strict Counterpoint, he cannot hope for an unanimous welcome from all his colleagues of the teaching profession; of that he must take the risk. He has, however, endeavoured—and for this he would fain be credited—to shew the student that the melodic and the harmonic aspects of the musical fabric should be realized from the first as having equal claims on his attention, and that success in constructive work can only be truly achieved by the union of the two. Moreover, his great aim, from start to finish, has been to drive home the fact that, unless Harmony-study is, all along the line, a real education of the ear and an actual development of the musical sense, it is merely time wasted, and involves an expenditure of effort which would be far more profitably diverted into other channels.

*** The cordial thanks of the author are due to Miss Sylvia Currey, Dr. A. J. Greenish and Dr. H. W. Richards for much valued assistance in the revision of the proof-sheets of this volume.

London—

DIRECTIONS TO THE TEACHER.

1. As the plan of the present volume differs in many respects from that of most treatise on Harmony, it is of the first importance that the following directions should be observed in its use. Although it is divided for the sake of convenience into two separate parts dealing respectively with (i) Melodic Movement, and (ii) Harmonic Progression, it is imperative that these parts *should be studied concurrently.* The order in which the several topics should be brought to the pupil's notice is set forth below:—

PART I.		PART II.	
Introductory Chapter.			
Chapter I.	The single Melodic line.		
„ II.	Dual Melodic lines. *To be followed by* —→	Chapters IX and X.	The Primary triads.
„ III.	First stage of Florid Melodic movement. *To be worked with*	„ XI and XII.	The Inversions of the Primary triads.
		„ XIII.	Secondary triads.
„ IV.	Florid Melodic movement (second stage.) *To be worked with*	„ XIV.	Secondary triads (*cont^{d}.*).
		„ XV.	The chord of the Domt. 7th.
„ V.	The use of the Tie. *To be followed by*	„ XVI.	The Harmonic aspect of Suspensions.

*** From this point onwards the two Parts of the book should be studied side by side at the teacher's discretion, according to the needs of the individual pupil.

2. Unless, or until, the pupil can mentally hear the sound of the examples given in the course of the text, the teacher should insist on his playing them, in order that they may be aurally realized in connexion with the remarks to which they refer.*

3. In order further to stimulate the pupil's aural perception, dictation exercises should be given, in the recognition both of the movement of two or more simultaneous melodic lines and of progressions of harmony regarded as *chords.* For this purpose any of the examples given in the text may be used by the teacher (with or without transposition into other keys).† In dictating two independent melodic lines, it will be necessary for him to make the movement of the parts particularly clear; to this end it will often be found advisable to play the two parts with different qualities of tone. The lower of the two, being as a rule the less easily recognized, will often need to be played rather more prominently than its companion. In dictating progressions of complete chords, three different courses may be adopted; the pupil may be asked (i) merely to describe the chords (as I_b, IV_c, ^7V, etc.); (ii) to describe the chords and write the notes of the outer parts (treble and bass); (iii) to write *all*

* Mr. Frederick Corder, in his *Modern Musical Composition* (Curwen & Sons), says truly: "In default of [systematic aural training in childhood] there is only one alternative. Dispense with writing as much as possible and force the generally reluctant pupil to play all [examples and] exercises on the Pianoforte.. *In learning music the eye is no help; only a hindrance.* One does not realize the truth of this until one has taught the blind."

† The chord-progressions in Roman numerals, given in the course of the exercises throughout the volume, may also be used with this object.

the parts of the harmony as played.* Unless he possesses what is usually called "absolute pitch," the key should be named in every instance, and the Tonic chord carefully impressed upon his ear and mind. It need hardly be said that if he loses his hold upon the key-centre, his task is rendered practically impossible.

4. The exercises intended to be played at the Pianoforte are an extremely important feature of the present volume, and however slow the beginner may be at first in conquering the difficulties of this part of his work, he must on no account be allowed merely to write these exercises.† Their object is (i) to drive the pupil to *hear* the progressions he is studying, and (ii) to help him to form a vocabulary of his own—so to speak—a collection of every-day idioms and expressions, the possession of which will at any rate prevent him from being "tongue-tied" when called upon to frame a sentence or two in the language he is learning (in other words, to play—as so few students can—two or three chords "out of their own head," in a musical way.)‡

5. In the first stages of the pupil's work at the keyboard it will be found best for him to play the three upper parts of four-part harmony with the right hand, the *bass only* with the left. As soon as he obtains some degree of facility in doing this, he should play the exercises with the chords spaced more widely (*i.e.*, with two parts in each hand).

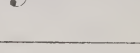
6. In cases of special aptitude it may not be necessary for the pupil to work all the earlier melodies and basses in Part II, at any rate as *written* exercises.

7. Appendix B, upon Special Pianoforte Idioms, should be carefully studied by the pupil, especially when reference is made to it in the course of the exercises. He should be encouraged (when he can play and write fairly easily in four-part harmony) to experiment at the keyboard in the manner suggested in this Appendix.

8. Special attention is drawn to the remarks upon the construction of rhythmical sentences, in the final section of the volume, "Miscellaneous Exercises" (page 285). The teacher should stimulate the pupil by every means in his power to improvise at the Pianoforte, and to write little pieces of his own.

REMARKS UPON THE USE OF THE NUMERAL NOTATION.

9. The teacher will notice that most of the exercises to be worked at the keyboard are given in each chapter in the form of chord-progressions indicated by Roman numerals. The advantage of having these progressions set forth in this way, instead of in actual musical notation, is that they may be thought of and played *in any key* at will. This is a most vital matter, for it is of the first consequence that the musician shall be able to think, both melodically and harmonically, in all keys with equal ease.

10. Throughout the present volume Roman numerals always indicate the *harmonies* of the key (*e.g.*, V = the Dominant triad, $^{7}\mathrm{II}_{\flat}$ = the first inversion of the Secondary 7th of the Supertonic, etc.), forming therefore a convenient and rapid "shorthand" method of describing such harmonies. The signs / and \ through a figure imply respectively a note produced by raising or lowering the normal diatonic degree of the major or *Harmonic* minor scale by a chromatic semitone, *e.g.*,—(in key C major) $^{\sharp}\mathrm{V}$ indicates  (*i.e.*, the Dominant

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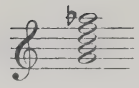
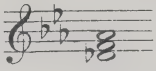
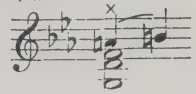
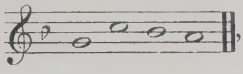
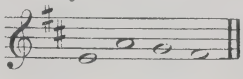
* To the majority of pupils the order of difficulty is as has been set forth above.

† They should be written down subsequently—*away from* the Pianoforte—as a test of his power of correlating sound, symbol and locality.

‡ The grasping of the material of the musical language, as of any other language, is in reality the assimilation and memorization of its phrases and idioms which, in the first stages of conscious study, are of necessity the simpler and more usual ones.

triad with its 5th raised); ^{9}V signifies  (*i.e.*, the chord of the Dominant 9th with a lowered, or *minor*, 9th. In key C minor, also, H similarly implies  (*i.e.*, the Supertonic triad with its *root* chromatically lowered); ^{9}V representing  (*i.e.*, the raised, or *major*, 9th from the Dominant, used in ascending to the 3rd of its own root), and so on.

11. When Arabic numerals stand alone in an exercise, thus:—2 5 4 3, they invariably refer to *melody*-notes, and represent the degrees of the scale counted from the key-note. Thus, the above series would (in key F) imply  , (in key D)  etc.

THE "FIGURED-BASS."

12. The figures in the conventional type of Figured-Bass represent, it should be remembered, merely the intervals of any particular chord *counted from the bass-note*. By reason of this, many chords are necessarily figured alike (*e.g.*, the Dominant 7th, the various Secondary 7ths, certain positions of chords of the Ninth, etc.); the degrees of the scale upon which the chords are indicated, and the context generally, must of course determine their nature.

13. Whenever the figures 7, $\frac{6}{5}$, $\frac{4}{3}$, and $\frac{4}{2}$ occur, they imply respectively $\binom{7}{5}$, $\frac{6}{5}$, $\frac{(6)}{4}$, and $\frac{(6)}{4}$, and the harmony should be filled up accordingly, (*see*, however, Chapter XVI, Sec. 11). An accidental against a figure signifies that the note represented by that figure should bear a similar accidental.

14. A figure *over* a bass-note, thus (3), indicates the interval (counted from that bass-note) which should be placed in the highest part of the harmony. This applies also in the case of Unfigured Basses (***see***, for example, Sec. H on p. 79).

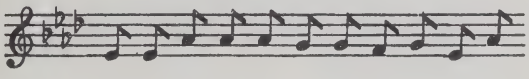
MELODY AND HARMONY.

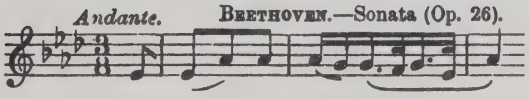
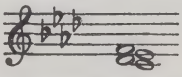
INTRODUCTORY CHAPTER.

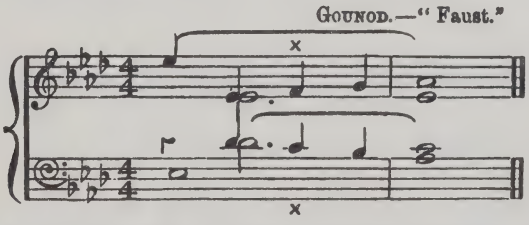
1. **Modern music** depends for its full effect upon a combination of three distinct factors, **Melody, Harmony, and Rhythm.** These are so closely woven together in our thoughts about music that it is somewhat difficult to think of them apart. Underlying these three factors are the two elements of Time and Pitch: these form the bed-rock of all musical experience and are so obvious as to need no further explanation here.

2. By Melody is understood, technically, the idea of a succession of single sounds—that and nothing more; but in actual music the expression includes enough of the related ideas of Time and Rhythm to give the impression of shapeliness and order. Viewed in this light, therefore, Melody may be said to signify a succession of single sounds *with a musical purpose*—in other words, a succession possessing the essential characteristics of *tune*. Each of the following examples represents Melody in the technical sense referred to, but it is only in (*b*) that a musical effect is produced, sufficient to satisfy our instinctive desire for some kind of design and shape:—

(*a*)



(*b*)

3. Similarly, in speaking of Harmony in a purely technical sense, it is customary to imply merely the thought of sounds in combination; but again, from a musical point of view, any such combination must be based upon artistic principles, and bear definite relationships to others that precede and follow it. For instance, the following group of sounds  taken by itself, has little or no point or meaning; but when placed in relation to its context:—



it is felt to be part of a clear purpose or plan in the composer's mind, with a very distinct beauty of its own.

4. Rhythm, the third factor spoken of in Sec. 1, is the element that imparts not only shape and symmetry to a succession of sounds (whether those sounds are taken singly or in combination), but endues them with life. Implied in Rhythm is the principle of *movement* towards certain points of climax or repose in the music, where that movement is itself broken or arrested—producing thereby the idea of "phrase."

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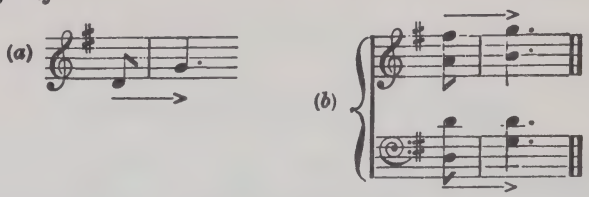
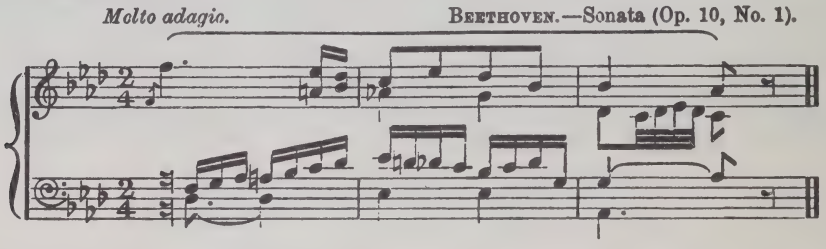
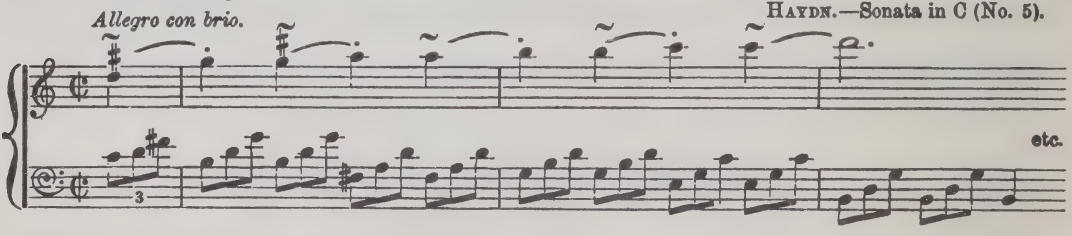
5. The principle of movement or progression spoken of above lies at the root of all musical thought, and the simplest musical idea involves the movement from one sound (or combination of sounds) to another,* *e.g.*—



6. In any passage of harmony, two distinct kinds of movement or progression are observable; there is not only (i) the progression from chord to chord but also (ii) the *melodic* movement of the separate parts or "voices" of which the passage consists. The following well-known extract will illustrate this:—

*** The two aspects of the matter will be readily grasped if the above example is first played as it stands, and if each single melodic line is afterwards played or sung separately. It will then be found that, apart from the strong and musical succession of *chords*, each of those "lines" is melodious in itself, even without direct reference to the rest of the harmony.

7. It almost goes without saying that the actual amount of melodic interest possessed by the individual parts varies largely with the character of the music itself. It is greatest in those compositions which are *polyphonic* (*i.e.*, many-voiced) or contrapuntal in style, *e.g.*, in a Fugue; it is least in evidence where a melody is supported by some conventional form of accompaniment, such as the following:—



where the only part possessing much intrinsic melodic value is the so-called "tune" in the right hand.†

It is of the highest importance that the learner should realize the necessity of keeping the two aspects of progression now under consideration, (viz., the melodic and the harmonic) steadily in view throughout his Harmony study, otherwise there is a danger that his exercises and his attempts at original work will be little more than successions of dull and uninteresting "chord-blocks."

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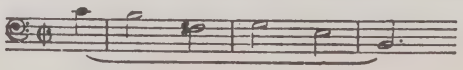
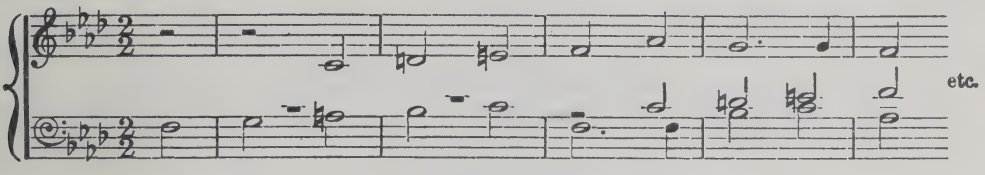
* "When two contrasted and balancing beats are associated, the single entity so formed . . . . is capable of being employed as the medium for the expression of a definite musical thought."—J. B. McEwen: *The Thought in Music.*

† Even in the above example, although the interior parts of the harmony are—as in a good deal of pianoforte-music, and in most dance-accompaniments—more or less left to take care of themselves in the matter of melodic interest, it will be seen that the *bass* at any rate possesses the characteristics of a good melodic line:—



8. The history of music shews us that the composers of the 14th, 15th and 16th centuries, who were striving after a pure style of vocal writing, knew little or nothing of *chords*, as we understand the term to-day; they concerned themselves principally with the setting of one voice against another in such a way that the melody of one would combine more or less pleasantly with the melody of the other, while at the same time each kept its own independence of movement. They thus gradually found out that certain intervals sounded well together, and others less well, or even altogether unsatisfactory. Such a passage as the following from a Mass by William Byrd (1538–1623) would have been imagined purely in this light:—



9. The musician of to-day would naturally think of such combinations as those in the above extract as representing chords—complete or incomplete, direct or inverted—and it would be difficult for him to free his mind altogether from the harmonic side of the matter even in those cases where melodies run the most independently. It is not desirable that he should do so; for he has to remember that this independent flow of the parts must not only produce pleasant melodies but good, strong harmonic progressions as well.

10. The task of the student is, therefore, two-fold; (i) he has to learn by experience to distinguish good chord-progressions from weak or bad ones, and (ii) he has to acquire the power of hearing and *imagining* two or more melodies moving in combination side by side. The course of study in the succeeding chapters will have in view the attainment of both these ends.

PART I.

MELODIC MOVEMENT.

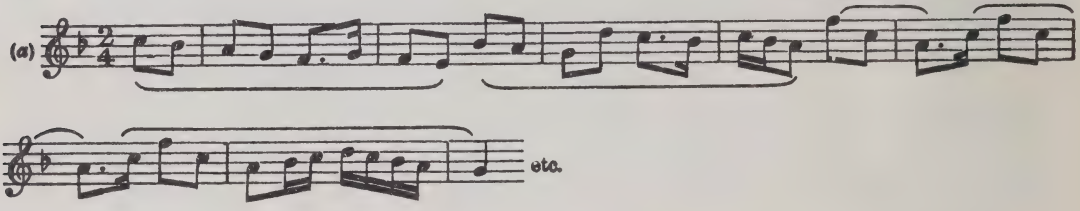
CHAPTER I.

THE SINGLE MELODIC LINE.

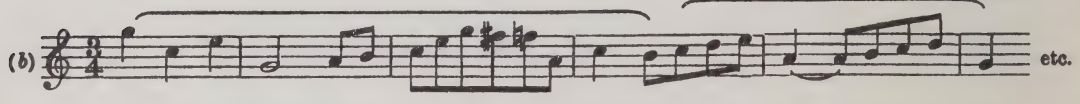
1. The student's first task in his constructive work should be the invention of short rhythmical melodies. At first these melodies should be thought of as designed for voices; if the limitations of the human voice are kept in view, there is the greater chance of their being smooth, vocal, and natural.

2. The two following passages well illustrate most of the characteristics of good vocal melody*:—

Mozart.—"Don Giovanni."



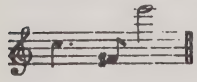
Wagner.—"Die Meistersinger."

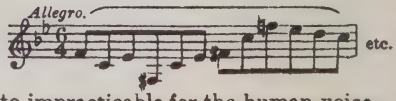


***** It will be noticed that in the above extracts there is a considerable amount of "conjunct" (*i.e.*, step-wise) movement which greatly aids the flow of the melody, the occasional larger leaps securing the necessary degree of contrast and helping to provide what is often spoken of as a good "melodic curve."**

---

* A melody intended to be sung by a voice will often differ materially from one written for an instrument. This arises from two facts, viz., (i) that the compass of any single voice is necessarily limited, (ii) that a singer must *think* a sound before he is able to sing it, and certain melodic intervals are more awkward to conceive than others. On an instrument such as the pianoforte, the organ, or the violin, these difficulties are for all practical purposes non-existent. For example, the following succession of sounds would be virtually impossible for the average soprano voice, but perfectly easy on the violin:—

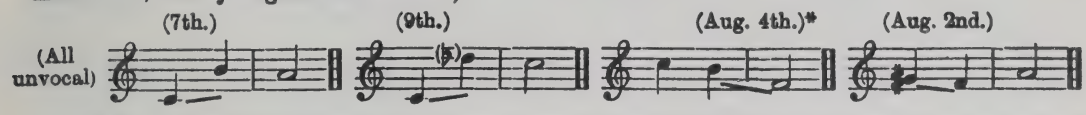


Again, a passage such as this from Chopin's Ballade in G minor 

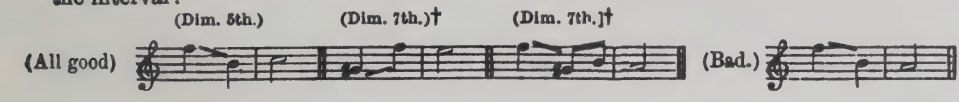
although offering no special obstacles to the pianist, would be next to impracticable for the human voice—at any rate, at the requisite speed.

8. In the construction of his own melodies, the beginner will be materially assisted by the following directions :—

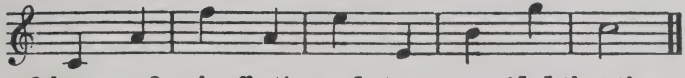
(*a*) Use " scale-wise " movement (*i.e.*, movement by step) frequently ; whenever a *leap* is made, avoid one that is specially dissonant (*e.g.*, the interval of a major 7th, a major or minor 9th, or any augmented interval) :—



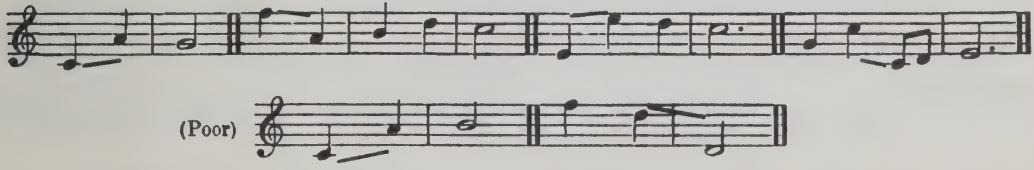
N.B.—A *diminished* interval is, however, quite musical in effect, if the next note lies *within* the interval :—



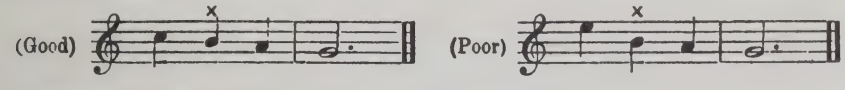
(*b*) A succession of large leaps is awkward and unmusical :—



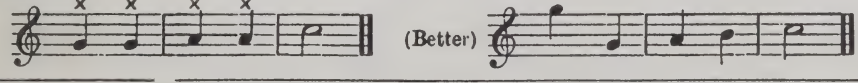
but a leap of a 6th or an 8ve is effective and strong, provided that the note preceding and following the leap is one *within* it,† *e.g.*—



(*c*) The leading-note of the key has a strong upward tendency, and when it occurs as the final note but one in a melody, it usually rises a semitone to the key-note.‡ At other times it is generally better for it *not to fall*, unless in the midst of a descending scale-passage, as in the following instance :—



(*d*) Repeated notes usually cause monotony of effect :—



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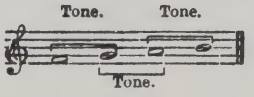
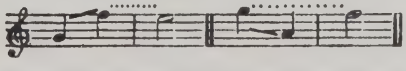
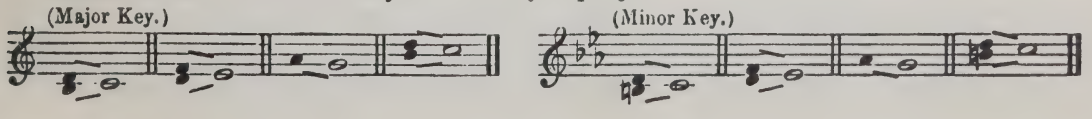
* The interval of augmented 4th between the Subdominant and the Leading-note is known as the "Tritone" 4th (or "Tritone"), from the fact that there are three whole tones between the two degrees, *e.g.*—



† Occasionally a *minor* 7th may be used, particularly if the upper note returns in this way *by step* within the interval :-

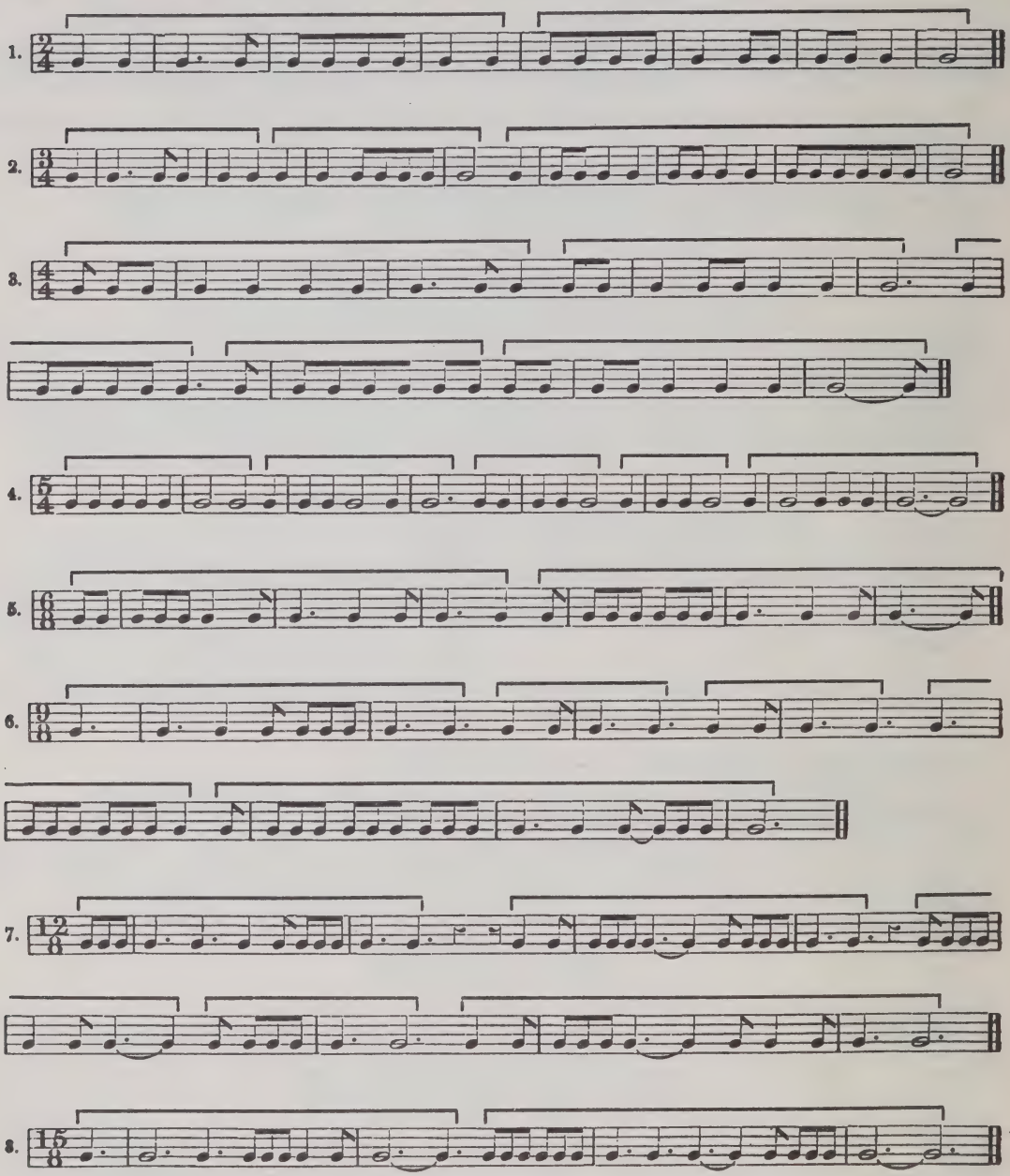


‡ It is interesting to note that certain degrees of the major or minor scale possess, in greater or less measure, the character of *movement* or *activity*, which manifests itself in a tendency to rise or fall to others possessing a greater feeling of *rest*. The latter are the 1st, 3rd, 5th, and 8th degrees of the scale, to which the adjacent sounds naturally fall or rise by step, *e.g.*—



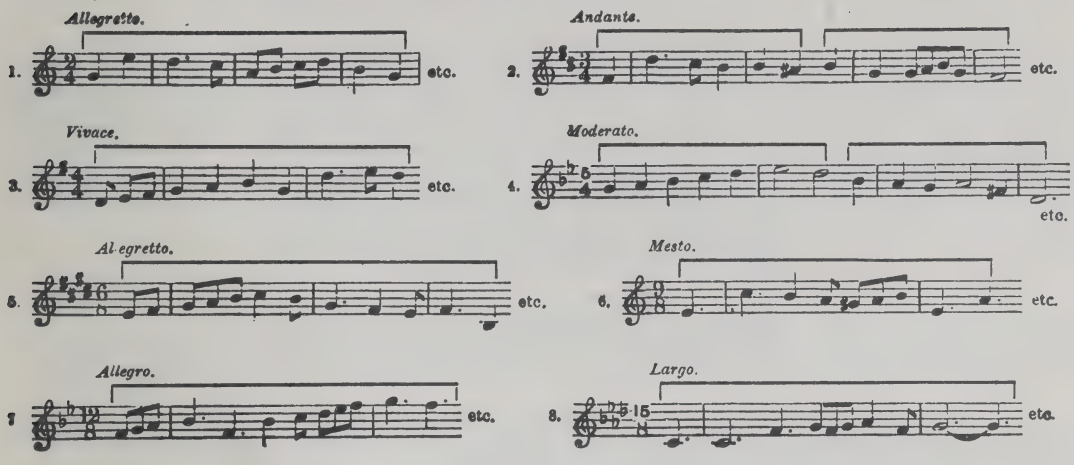
EXERCISES.

A. Write several melodies (vocal) upon the following rhythmic schemes.* At this stage each melody should either (i) remain in the same key throughout, or (ii) move only to one of the nearly-related keys (see page 165), ending in the original Tonic.



B. Construct further melodies upon time- and rhythm- schemes of your own.

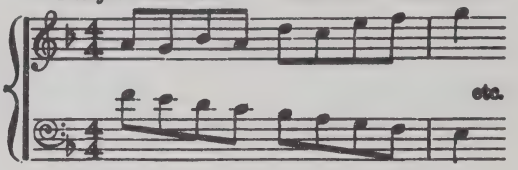
* On page 7 will be found a few suggested "openings," based upon the above schemes, to which the student may add the responsive phrases. After using these, he should invent openings of his own.

SUGGESTED OPENINGS FOR RHYTHMS IN SEC. A.

CHAPTER II.

DUAL MELODIC LINES.

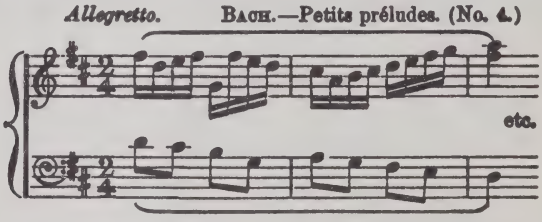
1. The next stage of the student's work should be that of adding a second melody underneath (and, subsequently, above) one that is given.* This second part should not only harmonize with its companion, but possess independent melodic interest, as in the following example from Handel:—

Allegro moderato. HANDEL.—"Messiah."*

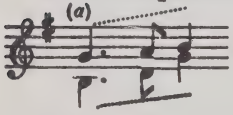


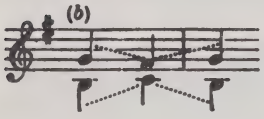
2. In the above extract the notes of both parts are of identical length; when one part moves more quickly than the other, their independence is obviously more marked:—

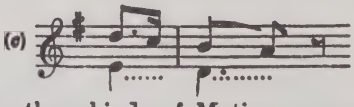
Allegretto. BACH.—Petits préludes. (No. 4.)



3. If the parts move in the same direction, *e.g.*—

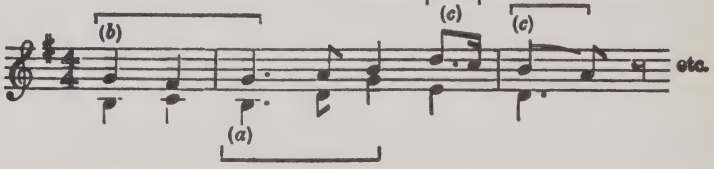


they are said to proceed in *Similar Motion;* if in opposite directions, *e.g.*—

by *Contrary Motion;* when one part moves while another remains, *e.g.*—



Oblique Motion is produced. The three kinds of Motion are seen combined in the succeeding example:—

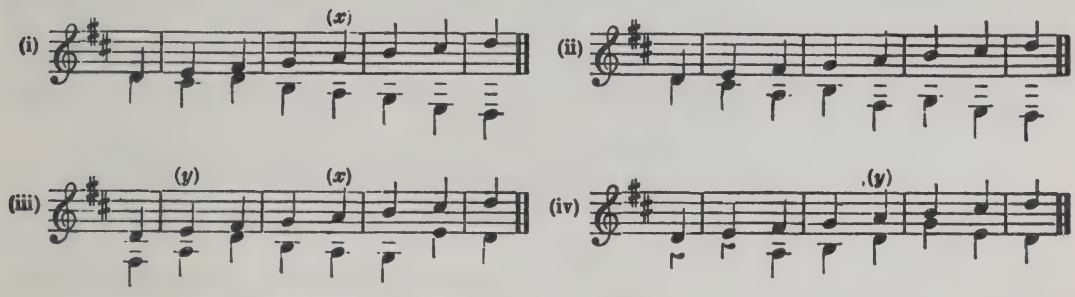
BEETHOVEN.—Romance in G for Violin.



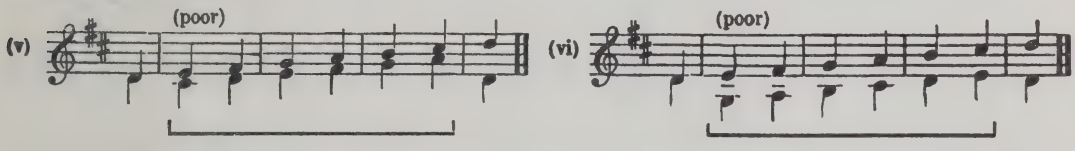
* The power of imagining a bass to a melody is really the first step towards musicianship, and is akin to that possessed by the painter or draughtsman who, on being shewn—it may be—the outline of the roof of a building, is able to see in his mind's eye the completed structure. Melody and Harmony are so intimately connected that anyone calling himself a musician should be able, on hearing a fragment of tune, mentally to supply some kind of harmony suitable to it. Until this power is to some extent acquired, real progress is impossible.

4. In order to obtain the independence of melodic line to which reference has been made, Contrary (or, occasionally, Oblique) Motion is more valuable, generally speaking, than Similar Motion; but the best effect is achieved by a judicious use of all three varieties.

5. The possibilities of the simplest form of "Two-part harmony," in which—as in the extract from Handel in Sec. 1—the notes are of the same length in both parts, will be seen from the following illustrations, where a second melody has been added to the ascending scale of D major:—



*** The following, though *correct*, are feeble and uninteresting, for the reason that there is no independence in the added part, which merely duplicates the given melody at the distance of a 3rd and a 6th:—



6. From examples (i) to (iv) above may be gathered the general principles which should guide the learner at this early stage of his work:—

(i) Only concordant intervals should (at present) be used.

These are the 3rd, 6th, unison, 8ve, and perfect 5th.

(ii) Of these, only 3rds* and 6ths should be used with any frequency. In order to preserve independence, not more than three 3rds or three 6ths should, as a rule, follow one another in similar motion.†

(iii) It is best to confine the employment of the Unison to the initial and final notes of an exercise.

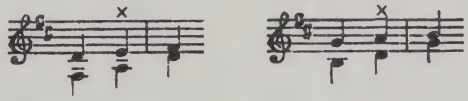
(iv) The 8ve generally has a "thin" effect, unless used in one of the following ways:—

(*a*) In the same manner as the Unison;

(*b*) If approached and quitted *in both parts* by step, in contrary motion. *See* (*x*) in Exs. (i) and (iii) in Sec. 5.)

(v) The 5th, being bare and empty, should be almost entirely excluded.

Occasionally, however, the 5th over the Tonic or the Dominant may be used happily in such "horn-like" passages as the following:—



(See also (*y*) in Exs. (iii) and (iv) in Sec. 5.)

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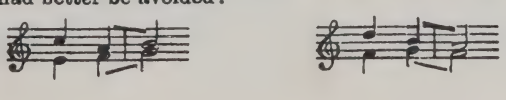
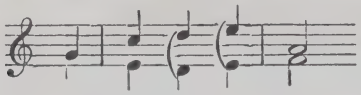
* The 10th is considered for all practical purposes as a 3rd.

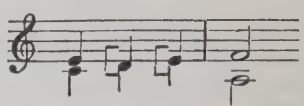
† The two major 3rds on the fourth and fifth degrees of the major scale, taken in succession, almost invariably sound rough, and had better be avoided:—



7. The only intervals that can occur twice—or more often—in succession at any time are the 3rd and the 6th. If two octaves are taken successively, thus :—

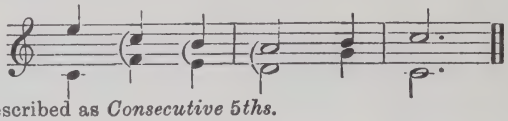


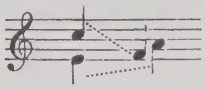
or two unisons, thus :—

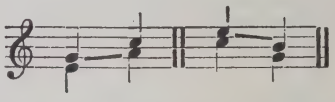


the musical effect may not be actually *disagreeable*, but the passage is reduced for the moment from one in *two* parts to one in which—strictly speaking—there is no harmony at all, but only an ineffective duplication of a single part.

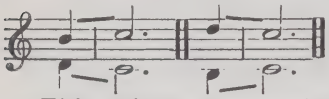
*** This fault is usually described as *Consecutive* 8*ves*, or *Consecutive Unisons.*

8. Two or more perfect 5ths in succession between the parts are usually crude and ugly and should be rigorously avoided in two-part writing :—

*** This fault is described as *Consecutive 5ths.*

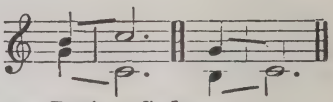
9. The parts should not cross one another in the type of exercise to which these remarks chiefly apply :—

neither should they "*overlap*" :— (*See* Appendix G.)



10. In order to make a satisfactory termination to an exercise in two parts, one part should rise from Leading-note to Tonic. The accompanying part should then proceed to the Tonic from either the 2nd of the scale, thus :—

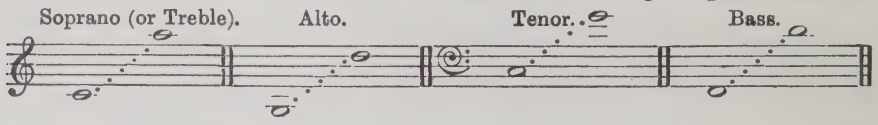


or from the 5th of the scale, thus :—



Either of these progressions produces the effect of a Full Close, or Perfect Cadence.

11. In writing for voices, it is well not to exceed the following compass in each case :—

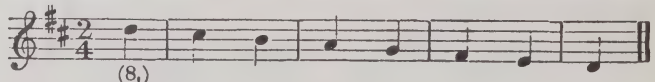


ELEMENTARY EXERCISES IN TWO-PART MELODIC MOVEMENT.

A. Add a melodious part *underneath* the following passages.* Use notes, throughout, of the same length as those in the given part, unless otherwise indicated.

*** The particular voice for which the added part should be written is indicated at the commencement of each exercise. The treble clef should be used for the Alto voice : the bass clef for the Tenor and Bass voices. The figure below any note signifies the interval required at that point. A dash underneath a figure, thus :—(8,), implies a note in the *second octave* below the given note.

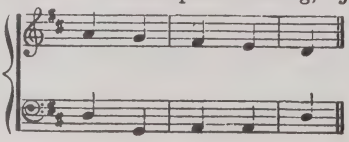
1.



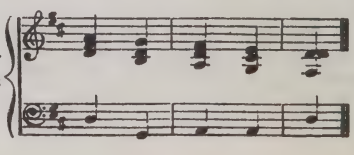
(8,)
(Add Tenor.)

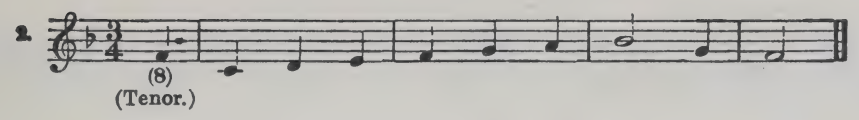
* Do not separate the two parts at such a distance from one another that the result seems like a 4-part exercise, with the two middle parts missing, *e.g.*—

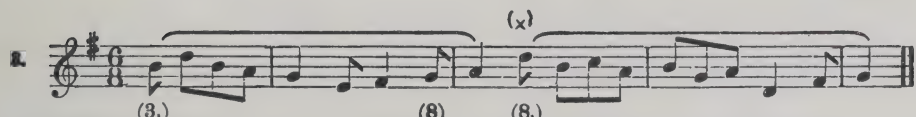
(Poor)



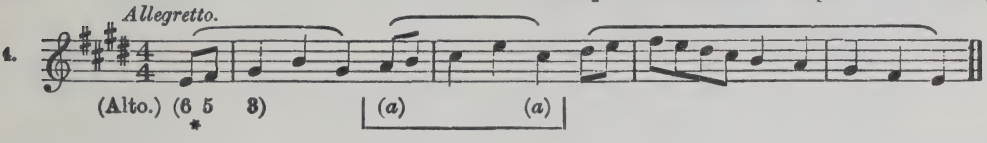
This is obviously only an incomplete version of :—



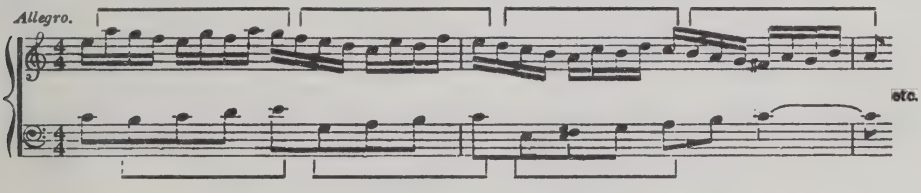


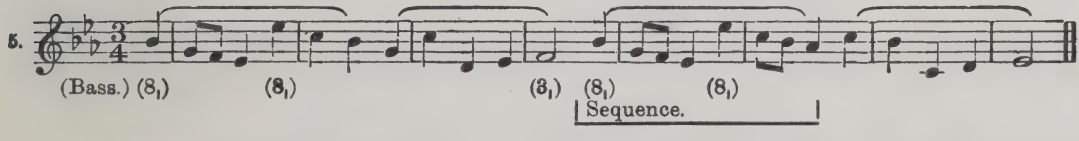


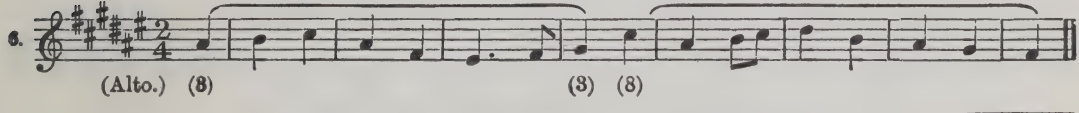
(x) The 8ve will not sound bare here, as the F and A of the previous crotchet complete the harmony.

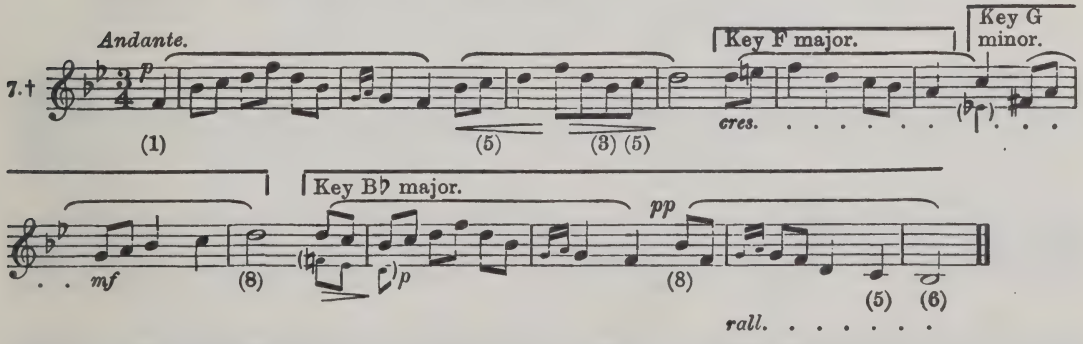


N.B.—Observe that the passage marked | *a a* | is a repetition or reproduction, at a different pitch, of the previous section of the melody. Such a reproduction is termed a *Sequence*, and should be carried out strictly in the added part also. The following extract from Bach's 1st "Two-part Invention" furnishes a familiar instance of a Sequence in two parts :—



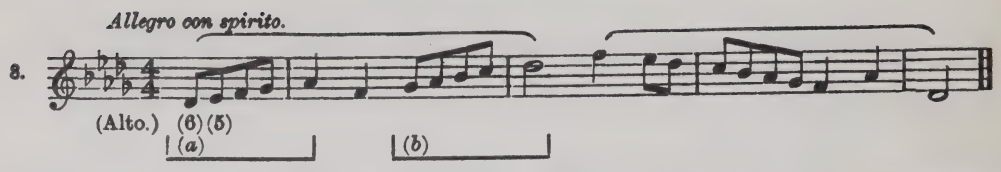






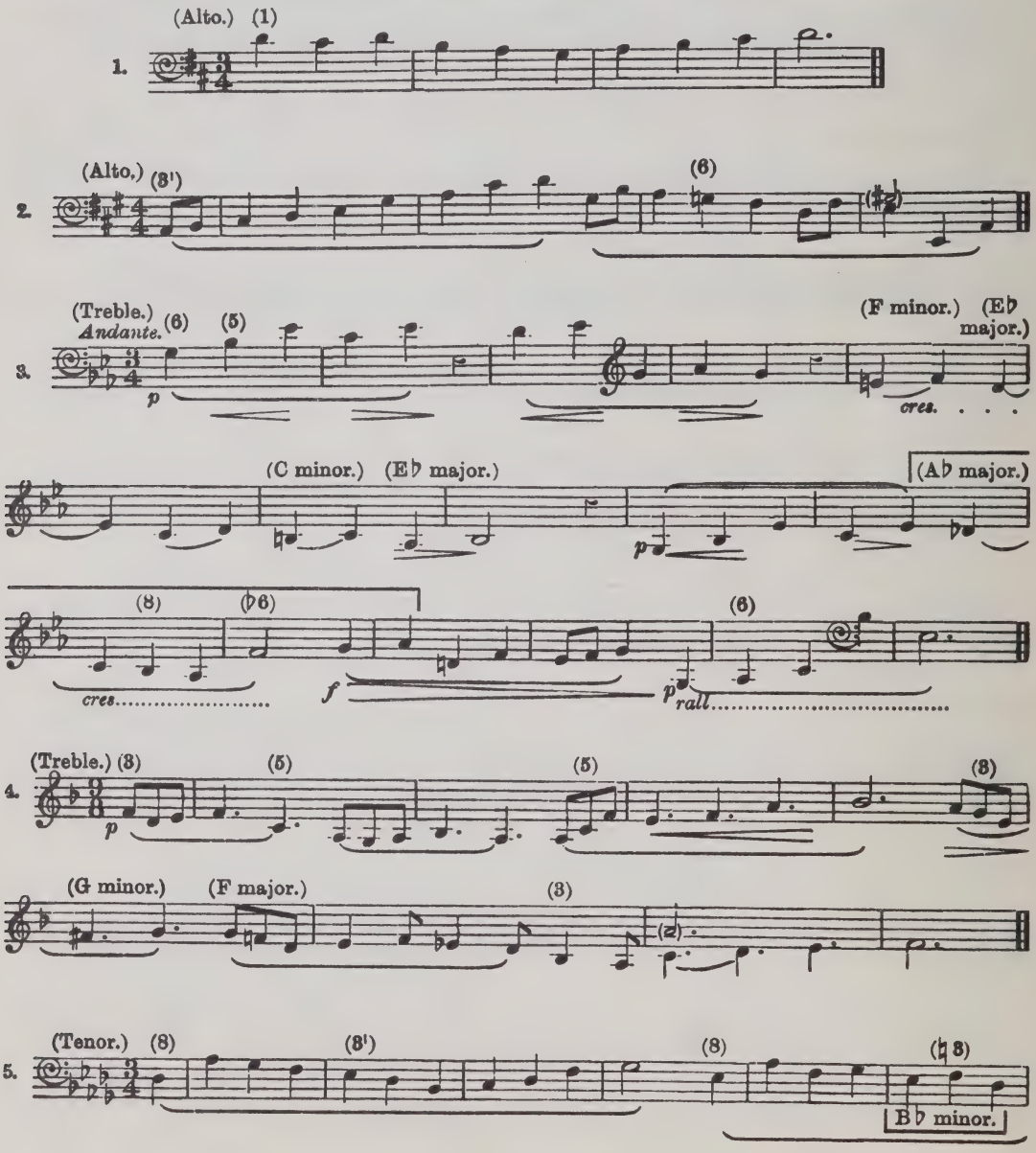
* See Sec. 6 above, as to use of the interval of 5th in "horn-like" passages.

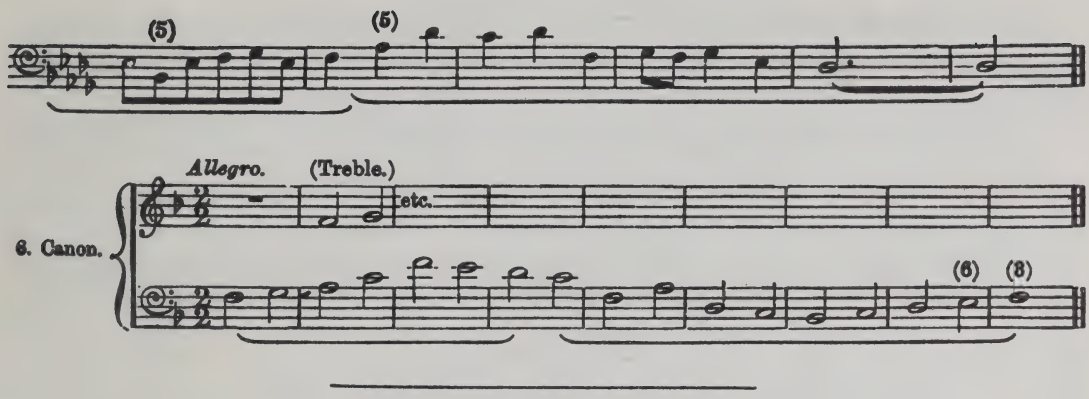
† This Exercise might be thought of as planned for a Violin and a Viola. The Viola part should be written on the Alto staff, and the lowest note available is :—



N.B.—Treat passages (*a*) and (*b*) sequentially. (*See* Supplement, page viii, for further exercises.)

B. Add a melodious part *above* the following passages, in a manner similar to that indicated in Section **A.** A figure above any note signifies the interval required at that point. A dash *above* a figure, thus · (3'), implies a note in the *second octave* above the given note.



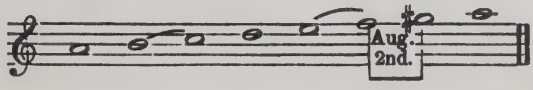


C. Write several original melodies, similar in style and scope to those given in Sections **A** and **B**. After these have been criticized by the teacher, a second part should be added, above or below, as the case may be.

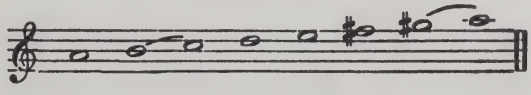
TWO-PART WRITING IN THE MINOR KEY.

12. The Minor key presents not a few difficulties to the beginner, prominent among which is that of maintaining the idea of a clear and definite tonality. The fact that the Minor scale exists in three distinct forms, viz.—

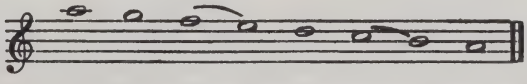
(i) Harmonic Minor scale.



(ii) Melodic Minor scale (ascending form).



(iii) Melodic Minor scale (descending form).*

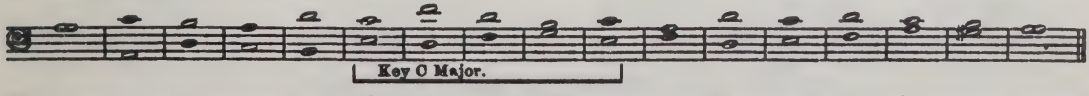


and the common mistake of thinking of the Leading-note of the key as a "raised" (or chromatically-altered) note—due largely to the anomalous signature in common use to-day—causes many a student to be in considerable doubt whether he is actually playing or writing in a minor key or its so-called "Relative" major.†

---

* Identical with the Æolian Mode of mediæval use.

† The following example, taken from a recent work on Counterpoint, will shew exactly the sort of thing that many an inexperienced pupil would write, without the faintest idea that he was oscillating between A minor and C major:—



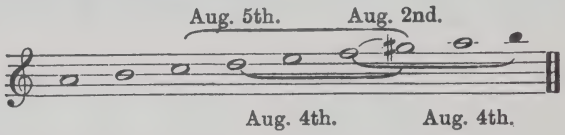
The passage is, of course, perfectly correct; the important point, however, is that the student should feel the changes of tonality in its course, and not imagine that it remains in the key of A minor throughout—which, for some curious reason, is actually the view taken by the author of the work in question.

13. His first aim, therefore, must be to distinguish carefully between these two tonalities, and to acquire the power of *thinking* easily in each. To this end, the exercises in the present chapter will be founded entirely upon scale (i), *i.e.*, the *Harmonic* Minor Scale, by which confusion with the "Relative" major will be rendered practically impossible.

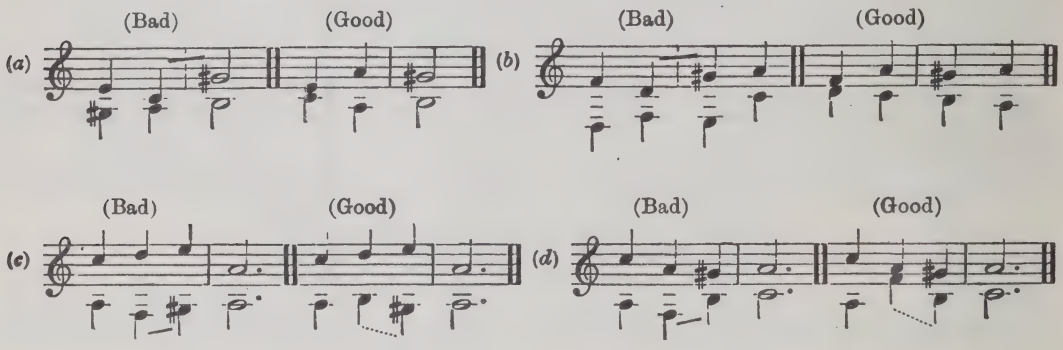
N.B.—When he has had sufficient practice in the use of the Harmonic Minor Scale, the many beautiful effects obtainable by the employment of the other two forms of scale will be considered.

14. In the minor key, special care needs to be taken (particularly when writing for voices), to avoid augmented intervals in the melody of any part. (*See* Chap. I., Sec. 3.)

The following diagram will show that there are four such intervals, and that in every case either the 6th or 7th degree of the scale is involved :—

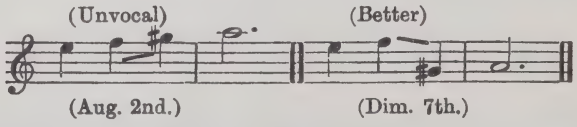


Particular attention should therefore be paid to the approaching and quitting of these degrees, *e.g.*—

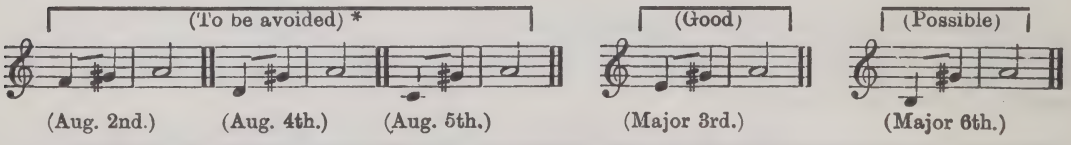


15. The two following rules are useful in connexion with this matter :—

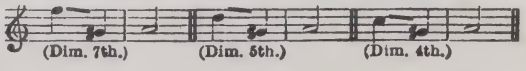
(i) Avoid using the 6th and 7th degrees of the Harmonic Minor scale in succession, unless they stand from one another at the distance of a diminished 7th.



(ii) Always approach the Leading-note *from above* (unless it follows the 5th or 2nd of the scale) :—



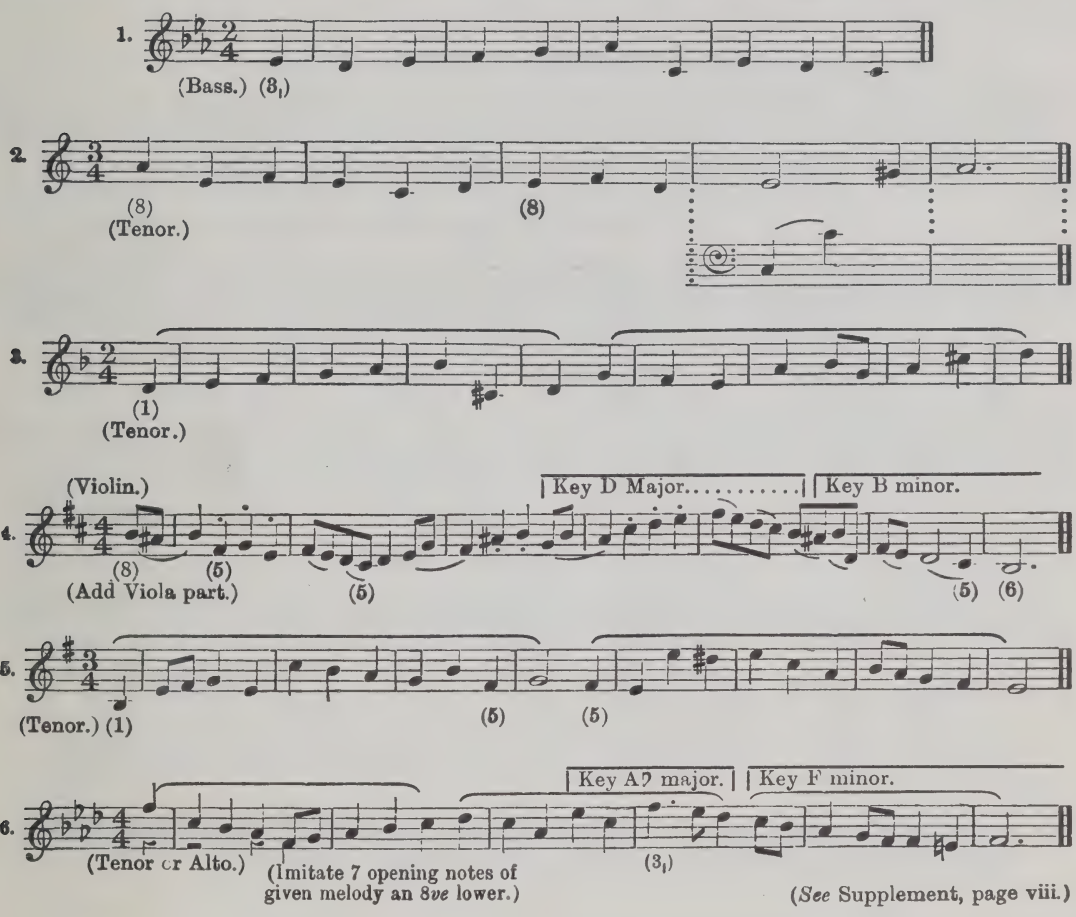
* The inversion of each of these intervals is good :—



(*See* Chap. I., Sec. 3.)

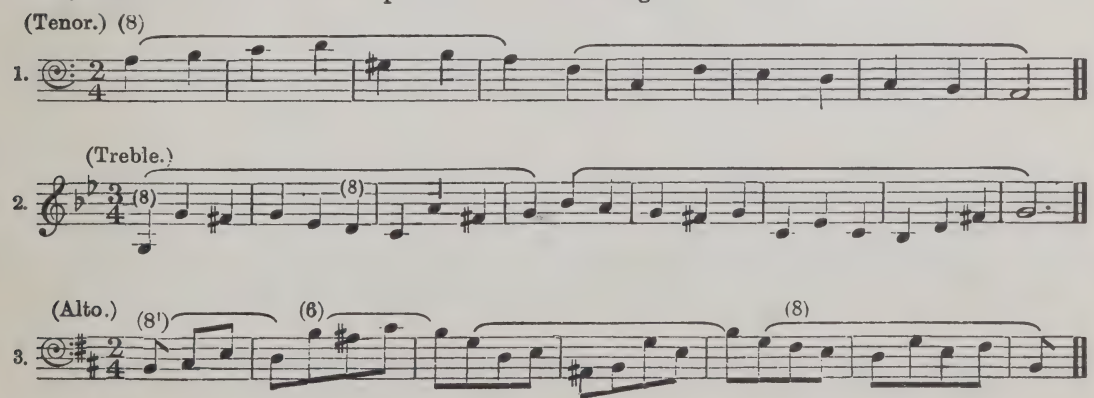
EXERCISES IN TWO-PART MELODIC MOVEMENT IN THE MINOR KEY.

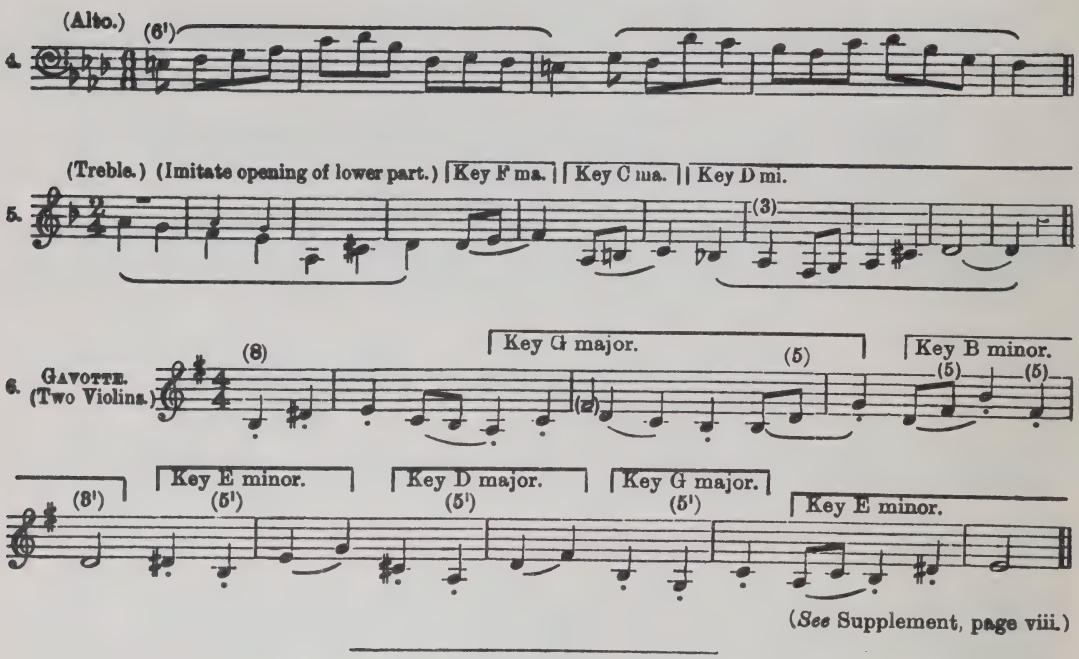
D. Add a melodious part *underneath* the following passages, in notes of the same length as those of the given part, unless otherwise indicated. (For further directions *see* p. 10.)



(*See* Supplement, page viii.)

E. Add a similar melodious part *above* the following :—





(*See* Supplement, page viii.)

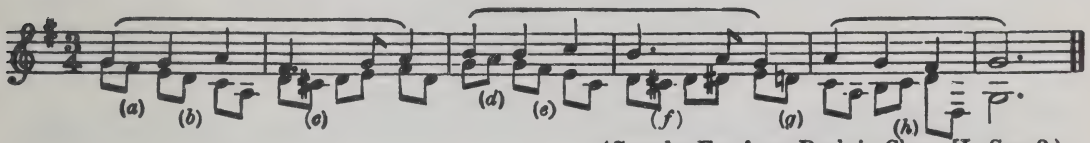
F. Write several melodies of your own, afterwards adding a part above or below (as the case may be), or compose the two melodies simultaneously.

CHAPTER III.

DUAL MELODIC LINES—(*Cont^d.*).

FIRST STAGES OF FLORID MELODIC MOVEMENT.

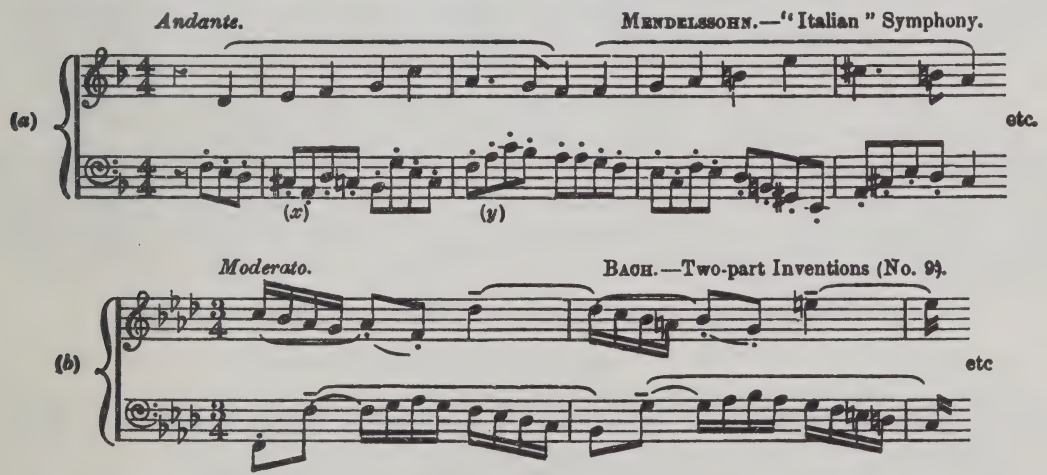
1. It is obvious that when two melodies are written in such a way that the notes of one differ in length from those of the other, a further degree of independence and contrast between them is produced, and the interest correspondingly increased :—



(*See also* Ex. from Bach in Chap. II., Sec. 2.)

2. The above passage illustrates the use of notes which do not belong to the harmony against which they are sounded, and are dissonant * with it. These are termed *Unessential notes*, and instances will be seen at (*a*), (*b*), (*c*), (*d*), (*e*), (*f*), (*g*) and (*h*).

3. In the student's first exercises in florid movement, any Unessential note should be approached and quitted *by step* of a 2nd (as shewn in the foregoing example). It then forms what is known as a *Passing-note*. The use of such passing-notes materially aids the flow of the music, adds point and zest, and prevents stiffness of effect :—



N.B.—In example (*a*) from Mendelssohn's "Italian" Symphony it will be observed that in several places the quicker part moves, not by step but by leap. In every instance the leap is made to a *concordant* interval (*i.e.*, to a note of the prevailing chord). The student will perceive from his exercises on triads, that the two quavers, C♯ and A, in the bass part at (*x*), both form part of the Dominant triad in D minor, the F, A and C at (*y*) part of the Tonic triad in F major, and so forth. All such leaps are, in the best examples, judiciously alternated with step-wise movement which, however, for the most part should prevail in this kind of florid writing.

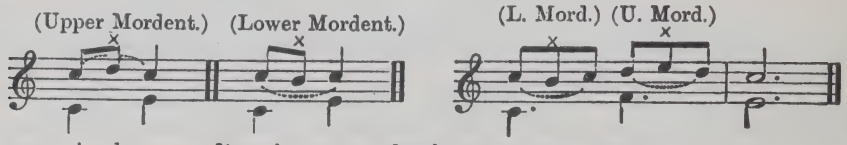
---

* Under the heading of *Dissonant* intervals are included all 2nds, 7ths and 9ths, all augmented and diminished intervals, and also the *perfect* 4th (provided that there is no consonant note below it).

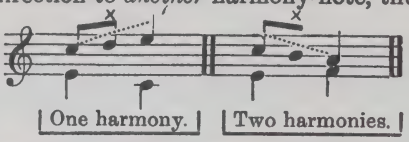
DIRECTIONS FOR THE FIRST STAGES OF FLORID MELODIC MOVEMENT.

4. The first exercises in florid writing will take the form of "decorating" simple two-part passages with Passing-notes. The following points should be carefully observed :—

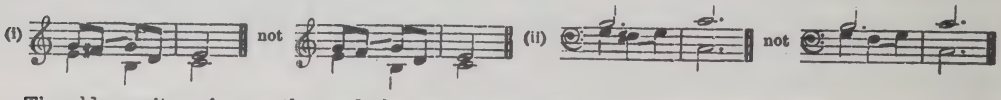
(*a*) *All* passing-notes should for the present be approached and quitted *by step*. In this way, a passing-note may either return to the harmony-note from which it sprang (on the principle of the ornament known as the *Mordent*), thus :—



or it may go on in the same direction to *another* harmony-note, thus :—

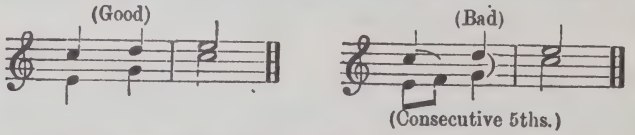


*** If the "Mordent" type of passing-note (sometimes called an Auxiliary-note) is used *below* a harmony-note, it is usually (though not invariably) best at the distance of a semitone from it :—

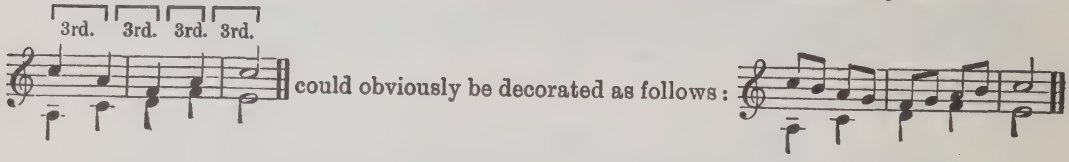


The older writers frequently used the whole-tone, but modern ears have grown accustomed to the more euphonious semitonic step. Good taste must decide which is better at any particular moment.

(*b*) A passing-note, if carelessly introduced, may cause trouble, *e.g.*—



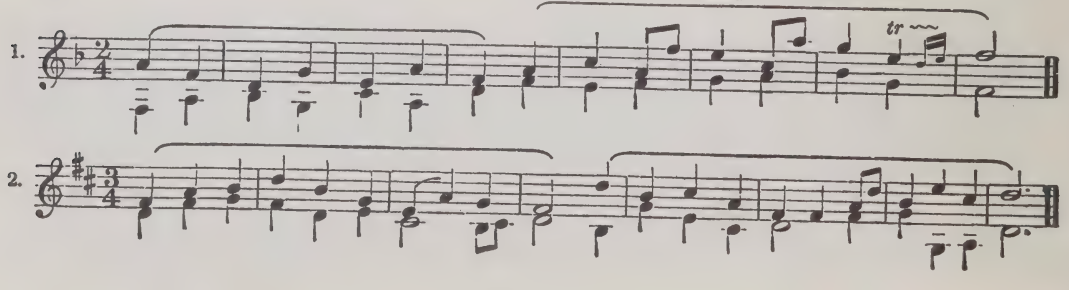
(*c*) Subject to the above remark, the insertion of a passing-note is usually possible and effective if harmony-notes stand at the distance of a 3rd from one another, *e.g.*—



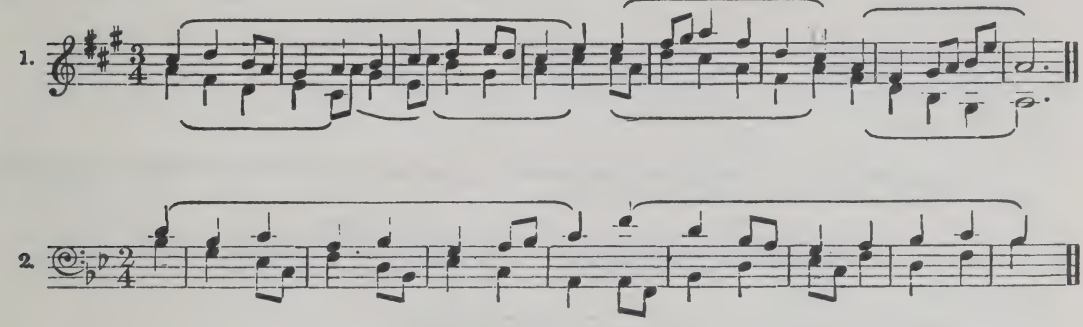
EXERCISES.

A. By introducing passing-notes (taken in every case by step) in the *upper* part of the following exercises, maintain (as far as possible) a movement in quavers.

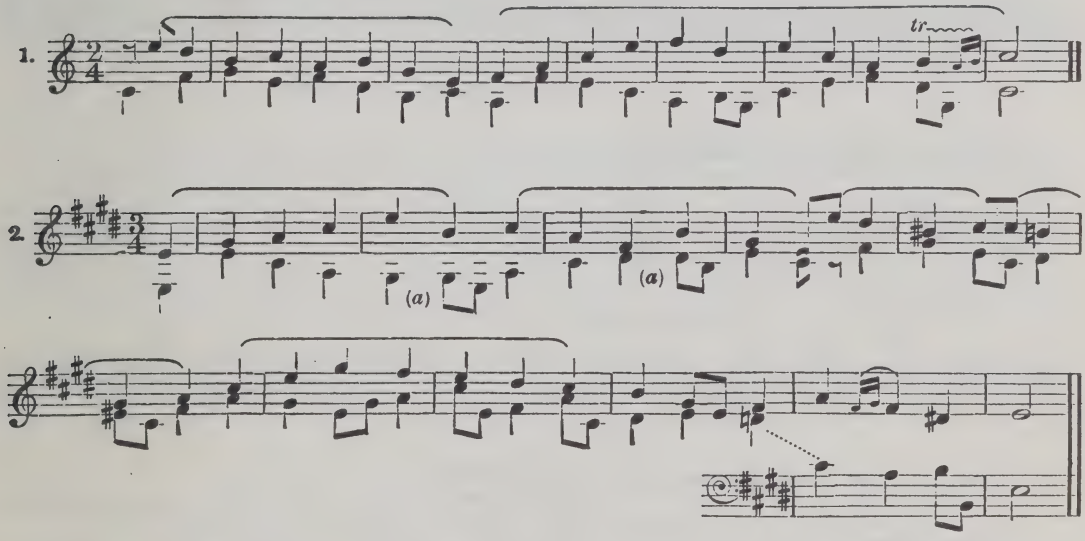
N.B.—Where the given part itself moves in quavers, leave it exactly as written.



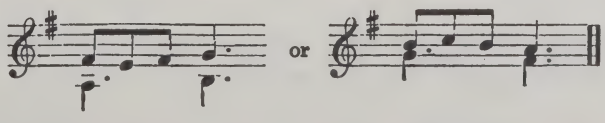
B. In a similar manner, maintain (wherever possible) a movement in quavers in the *lower* part of the following :—



C. In a similar manner "decorate" the following passages, but break up the melodic lines by introducing the quaver passing-notes *in either upper or lower part*, as may be from time to time possible and effective :—

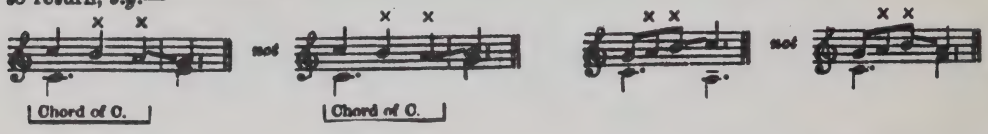


D. In the following exercises each 𝅗𝅥. or 𝅗𝅥. should be accompanied by three quavers or three crotchets, as the case may be, in the companion voice. Two forms of "decoration" are then readily available, viz., (i) a movement along the scale-line (up or down) as shewn in the first half of bar 1 in Exercise 1 below ; or (ii) the figure described as the "Mordent," as indicated in the second half of the same bar. The passing-note in this figure, it should be remembered, may be taken either *below* the harmony-note from which it springs or *above* it ; thus :—



(*a*) "Mordent" figure here.

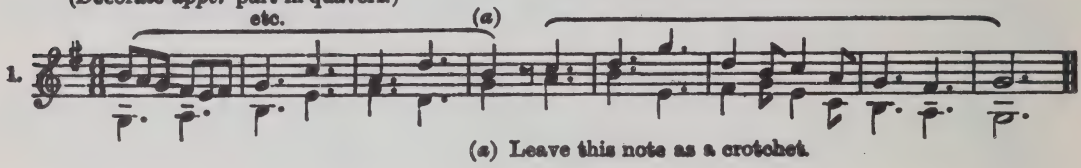
N.B.—If two passing-notes (*i.e.*, be it remembered, notes *not* belonging to the prevailing harmony) occur in succession, it is better for the second one to go on in the same direction, and *not* to return, *e.g.*—



In a passage such as the following, the note marked (x) is *not a passing-note*, although it moves by step; but is part of the prevailing chord of C:—

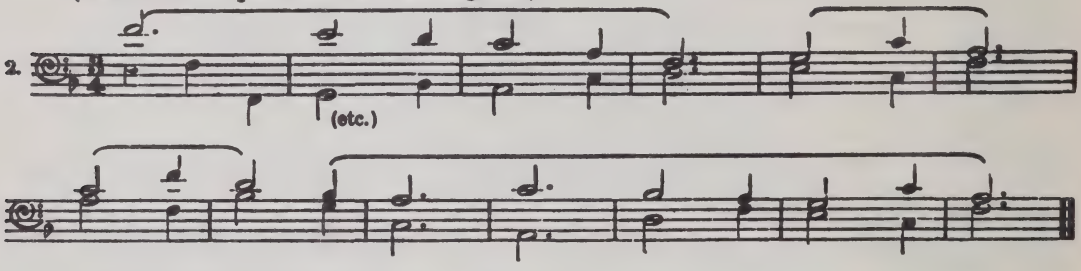
It is, therefore, free in its movement, and may leap if necessary.

(Decorate *upper* part in quavers.)

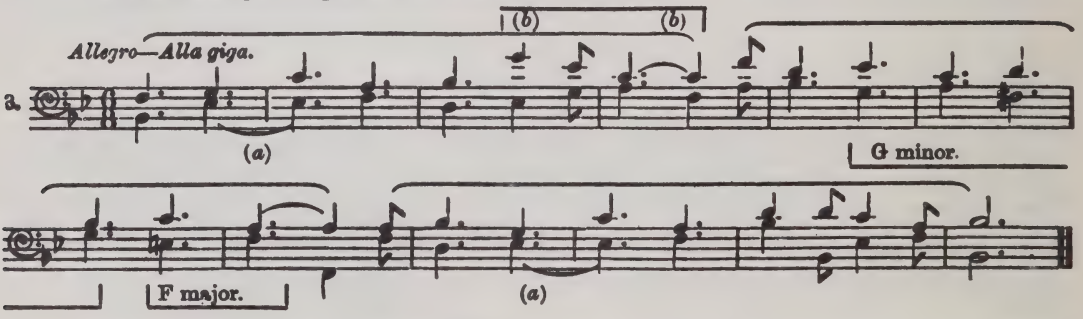


(*a*) Leave this note as a crotchet.

(Decorate *lower* part in crotchets throughout.)



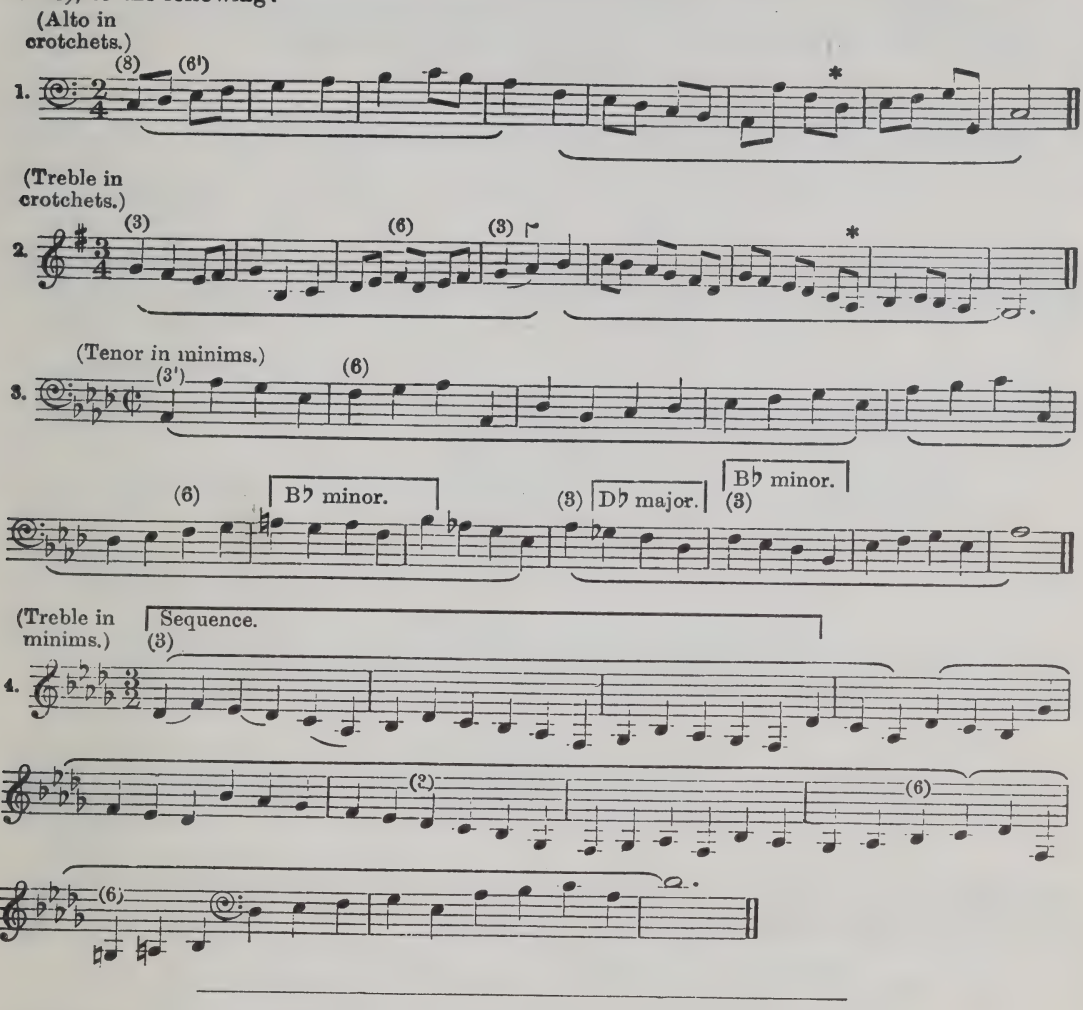
(Decorate *either* part in quavers, as suitable and effective.)



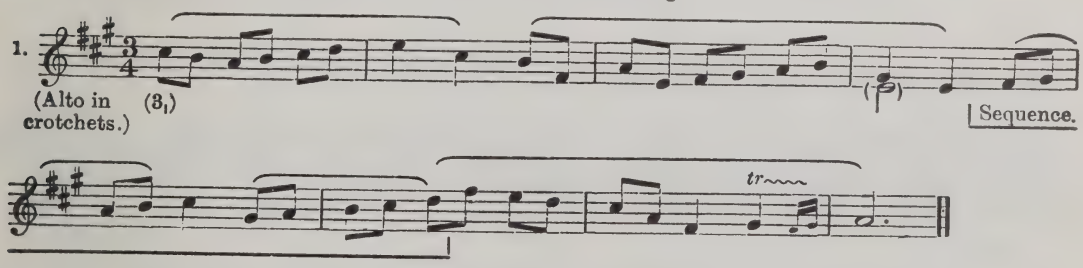
(*a*) In working this Exercise, the bass part of bars 1 and 2, and of bars 9 and 10, should run in the following rhythm:—

(*b*)—(*b*) Do not decorate the notes of the *upper* part within the [ ].

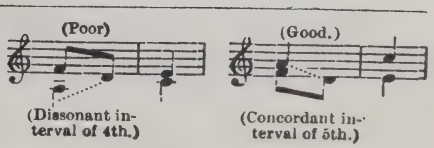
E. Add a melodious *upper* part, entirely in "pulse-notes" (with the exception of the final note), to the following:—

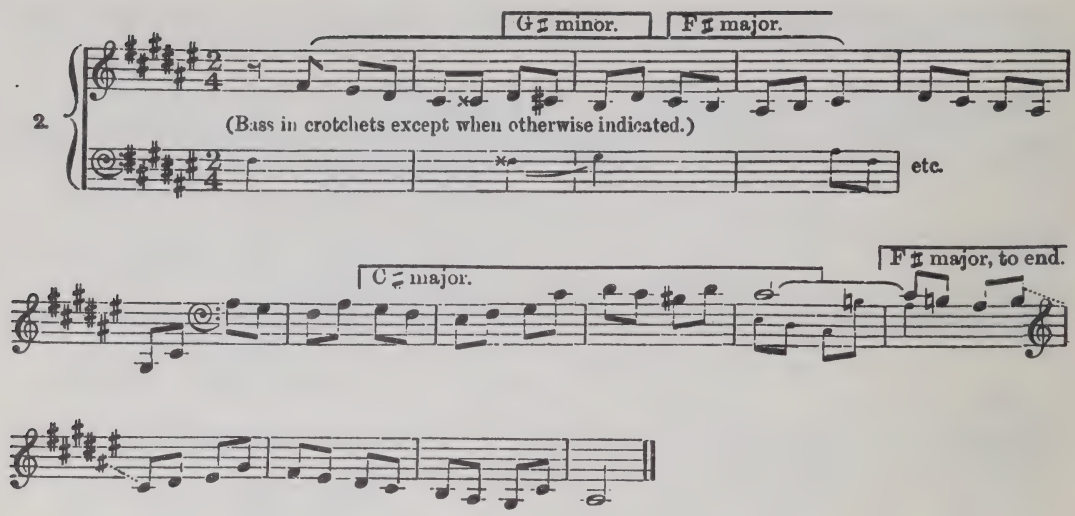


F. Add a similar melodious *lower* part to the following:—



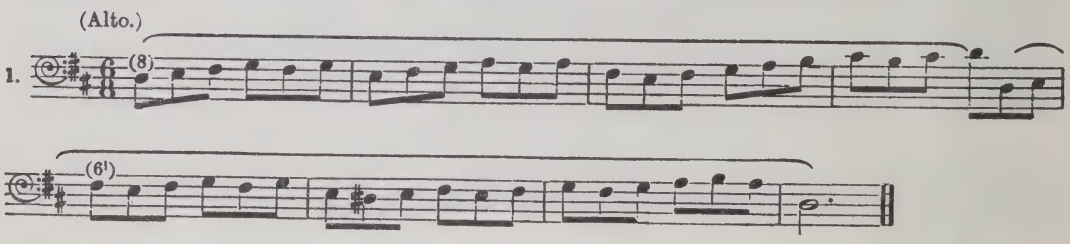
* When the given part (in quicker notes) *leaps*, as here, take care that the accompanying note is concordant with *both* notes of the leap. If this precaution is not observed, the effect will be bad; particularly will this be the case when the added part is *below* the given melody, *e.g.*—





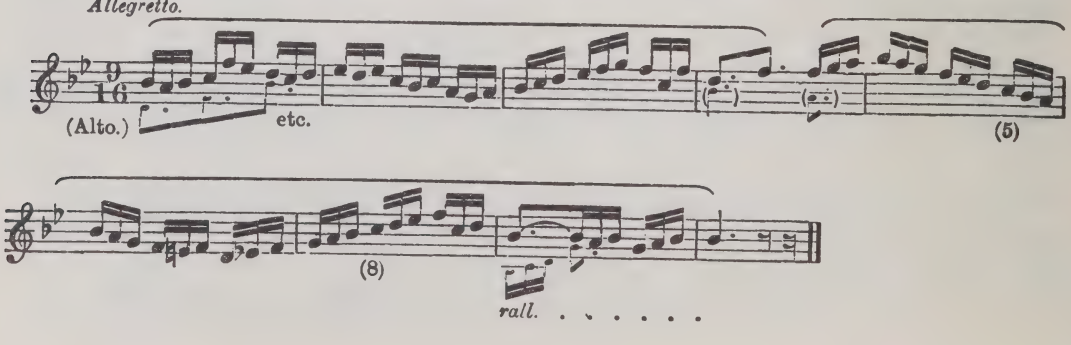
3. Add a part in crotchets *below* example 2 in Section **E**, for a Bass voice.

G. Add a melodious *upper* part, entirely in dotted crotchets, to the following :—



N.B.—Take account of the opportunities for Sequence in the above exercise.

H. Add a melodious *lower* part in dotted quavers, to the following :—



FLORID MELODIC MOVEMENT IN THE MINOR KEY.

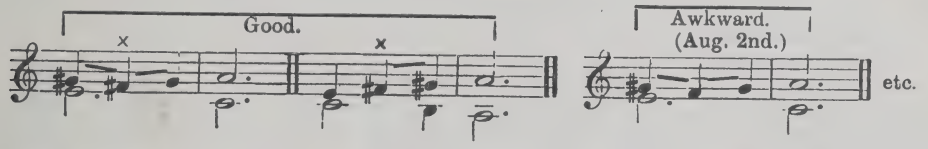
The use of the 'Melodic' Minor Scale.

5. In florid melodic movement in the minor key, the two forms of the so-called *Melodic* minor scale (shewn in Chapter II., Sec. 12), play an important part in securing a smooth and flowing effect, for by their means it is possible to avoid the somewhat unvocal interval of augmented 2nd between the 6th and 7th degrees of the Harmonic minor scale, and thus to increase the possibilities of step-wise movement in the upper tetrachord of the key.

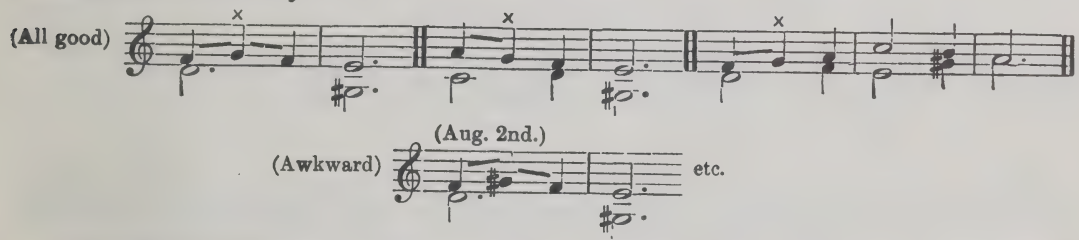
6. The principles with regard to the use of the notes of the Melodic minor scale at the present stage are very simple; they are as follows:—

(*a*) The major 6th and the minor 7th (the notes not found in the Harmonic minor scale) are to be used (as yet) solely as passing-notes—*not* as harmony-notes.

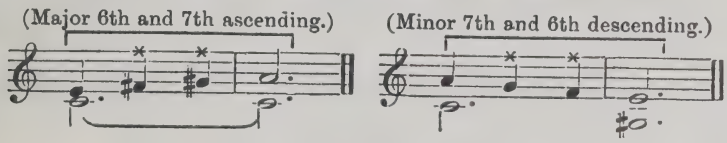
(*b*) The passing-note taken *below* the Leading-note of the key should be the major 6th of the Melodic minor scale, *e.g.*—



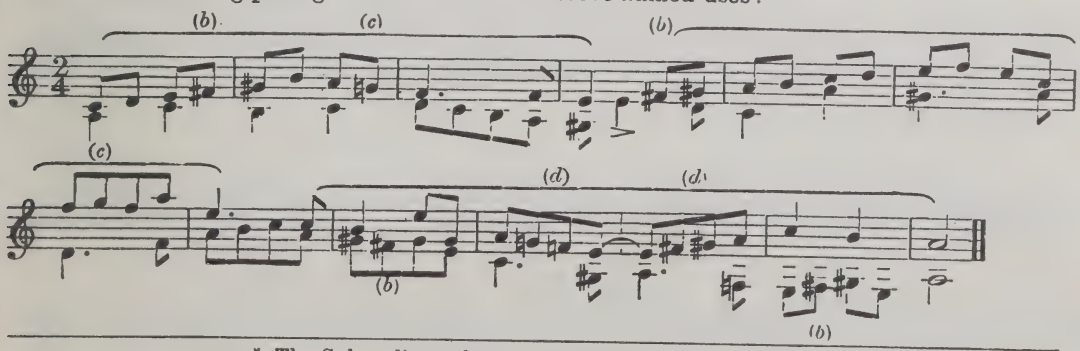
(*c*) The passing-note taken *above* the Submediant* should be the minor 7th of the Melodic minor scale, *e.g.*—



(*d*) In filling-up the gap of a 4th between Dominant and Tonic (when these are successive harmony-notes), the usual forms of the ascending and descending Melodic minor scale should be followed respectively, according to the direction of the passage, thus:—



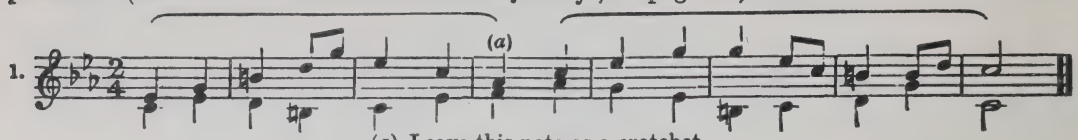
8. The following passage will illustrate the above-named uses:—



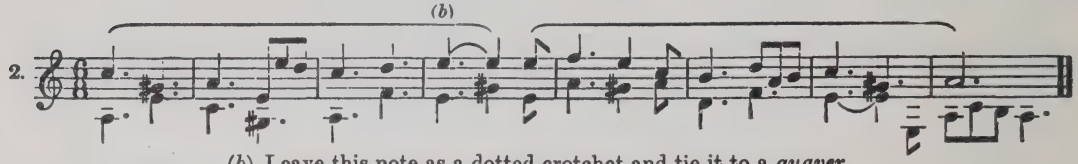
* The Submediant, that is, of the *Harmonic* minor scale.

EXERCISES ON FLORID TWO-PART MOVEMENT IN MINOR KEYS.

I. Decorate the *upper* part of the following, by maintaining a quaver movement where possible. (*See* directions for Section **A** in major keys, on page 18.)

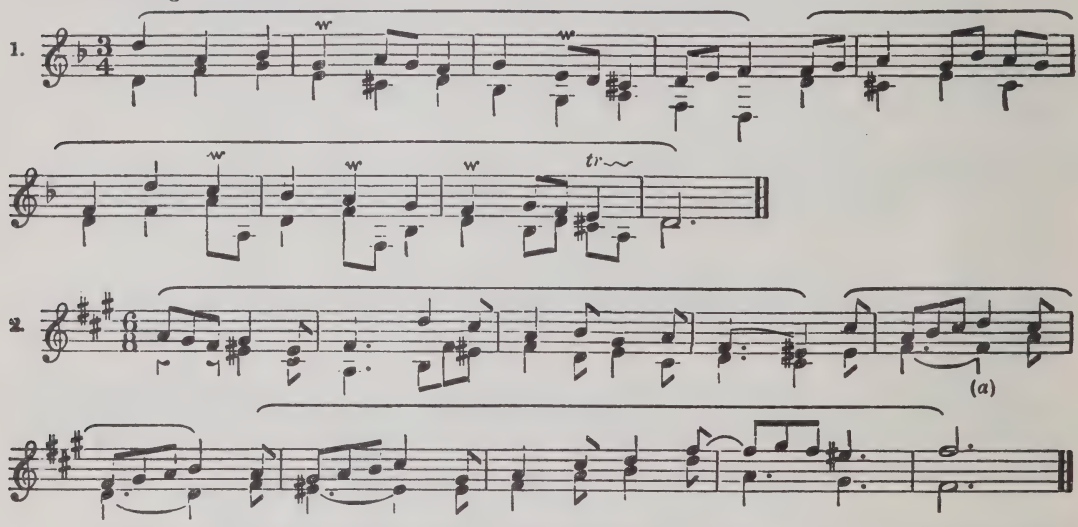


(*a*) Leave this note as a crotchet.



(*b*) Leave this note as a dotted crotchet and tie it to a *quaver*.

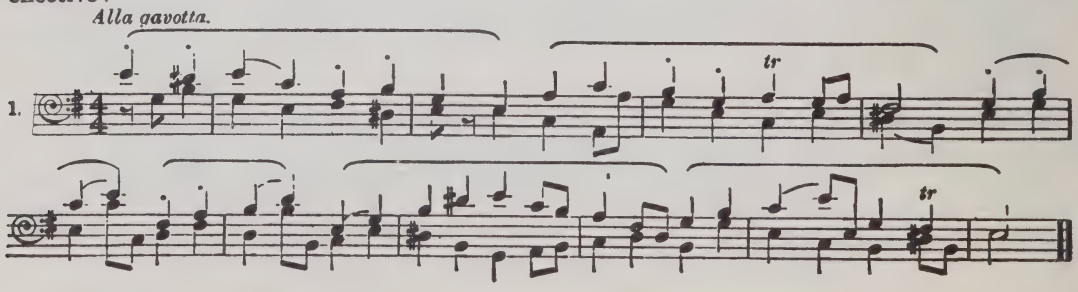
J. In a similar manner, maintain a quaver movement (wherever possible) in the *lower* part of the following exercises :—



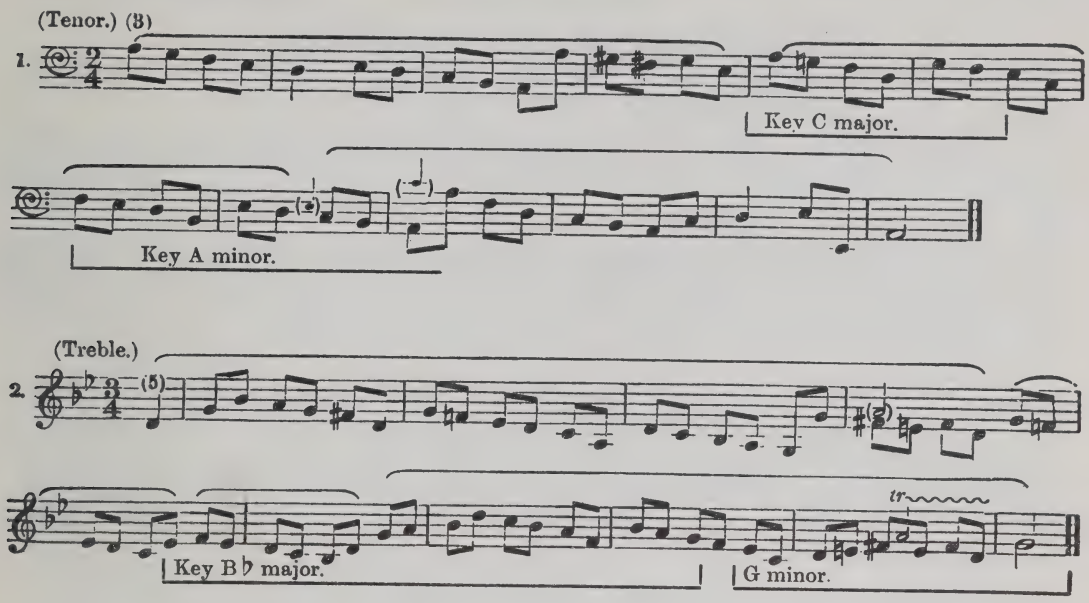
(*a*) Whenever the lower part has the following pattern :— the dotted crotchet should be tied to the first of a group of three quavers, thus :—

K. In a similar manner, maintain a quaver movement (wherever possible) in the following passage. Introduce the quavers in *either* upper or lower part, as may be from time to time effective :—

Alla gavotta.



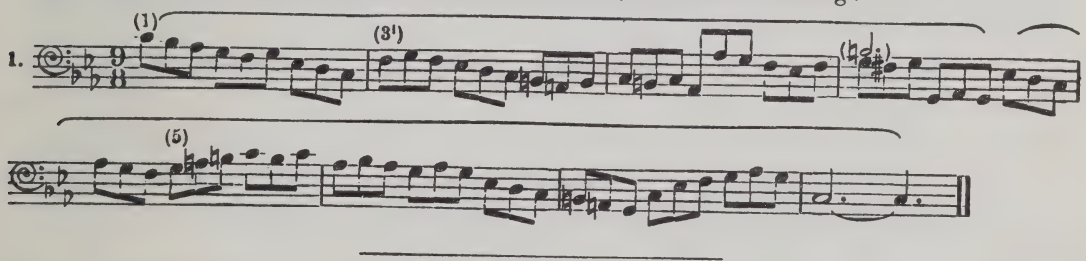
L. Add a melodious upper part, entirely in crotchets (with the exception of the final note), to the following passages :—



M. Add a melodious *lower* part, entirely in crotchets, to the above two melodies.

N.B.—No. 1 should be transposed an 8ve higher. In this case the suggested small notes will, of course, be disregarded.

N. Add a similar part, entirely in *dotted* crotchets, *above* the following :—



O. Transpose the above passage an 8ve higher, and add a *lower* part entirely in dotted crotchets.

CHAPTER IV.

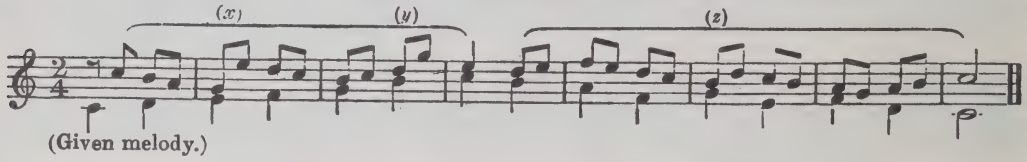
DUAL MELODIC LINES.—(Cont^{d}.)

FLORID MELODIC MOVEMENT—SECOND STAGE.

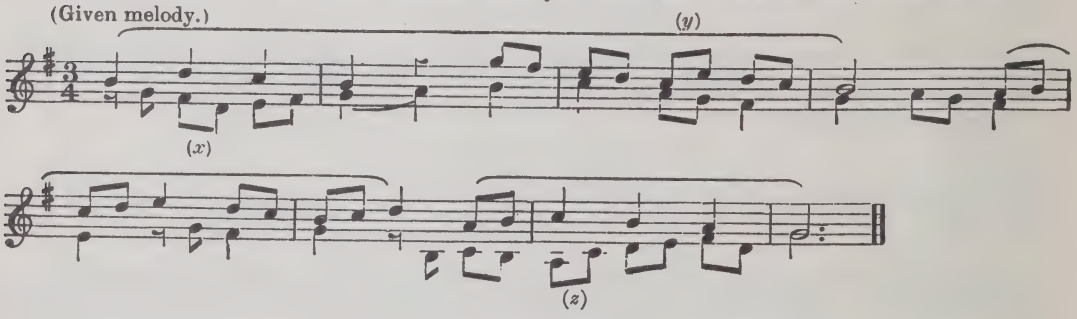
1. In the preceding chapter the student's exercises in connexion with florid melodic writing were confined to (i) the embellishment, by means of passing-notes, of simple two-part passages, and (ii) the addition of a melody (in longer notes of a fixed value) to a given florid part.

2. The next step will be the addition of a florid part to a melody in slower notes, and also the combination of two melodies, *each* of which is to a greater or less extent florid in character (*i.e.*, in which the notes vary in length, and in which a flowing style is preserved by the introduction of unessential notes.) The two following examples illustrate both forms of exercise: —

(*a*) Melody entirely in crotchets, to which a part in quavers is to be added.*



(*b*) Florid melody, to which another melody of a similar character is to be added :—



DIRECTIONS FOR THE ADDITION OF A FLORID PART.

3. From the foregoing examples, certain conclusions may be drawn which will serve as directions for the kind of work next to be attempted.

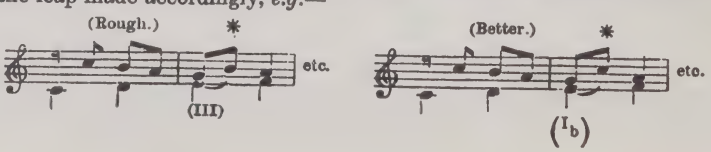
(*a*) Whenever the two parts are *struck together*, they should (as heretofore) form a concordant interval, and all passing-notes should be approached and quitted *by step*.

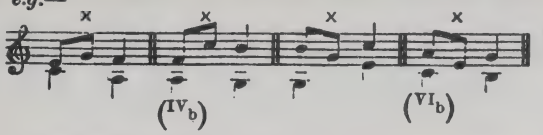
(*b*) An occasional leap may be made in the quicker-moving part, *but only to a concordant interval* (*i.e.*, to a 3rd, 6th, perfect 5th,† 8ve, or unison).

---

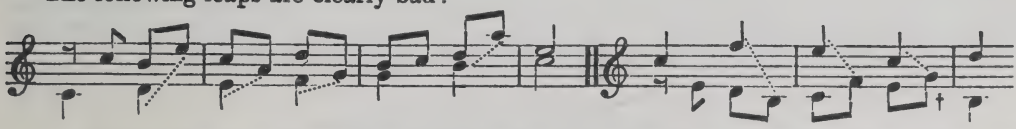
* This form of exercise will be familiar to the teacher, in all probability, as "Counterpoint of the Second Species."

† The leap to the perfect 5th over the Mediant of the major key is usually rough in effect, and is best avoided by the beginner. The Mediant should usually be thought of as bearing the 1st inversion of the Tonic triad, and the leap made accordingly, *e.g.*—



N.B.—A leap will therefore be satisfactory if it is made from one note of a concordant triad (either in its root-position or its 1st inversion *) to another note of the same chord, the quicker part thus moving in "arpeggio," *e.g.*—

(*See* also *x*, *y*, and *z* in Examples in section 2 above.)

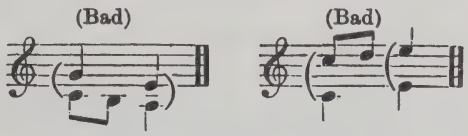
The following leaps are clearly bad:—



N.B.—In any case, leaps should be sparingly used, as they check the flow of the music if introduced frequently.

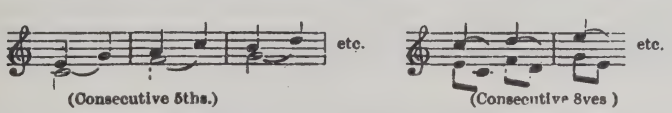
(*c*) In writing a florid part of *two* notes to each one of a given melody (*i.e.*, in writing quavers against crotchets, crotchets against minims, etc.), it is most important—in order to secure a flowing part—to remember that if the given melody proceeds by two or more steps in "scale-wise" movement (as, for example, in the first two bars of exercise (*a*) in Sec. 2 above), the florid part should go in *contrary motion* to it. On the other hand, if the given melody skips a 3rd, the florid part can usually proceed by step in *similar motion* to it. (*See* bars 3, 5, and 6 in the same exercise.)

(*d*) Consecutive 5ths and 8ves are not rendered less objectionable by the introduction of passing-notes, *e.g.*—



N.B.—5ths taken upon successive *unaccented* beats (or *unaccented* portions of beats), are perfectly good in effect, if they are formed by passing-notes taken by step, *e.g.*—

Two or more successive *leaps* to a 5th or an 8ve will usually give the impression of "consecutives," *e.g.*—



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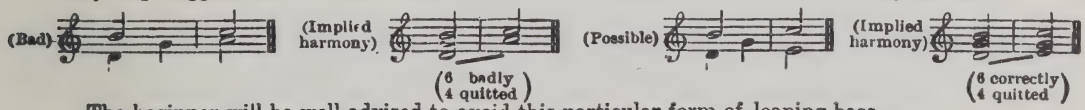
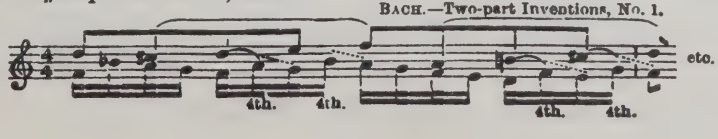
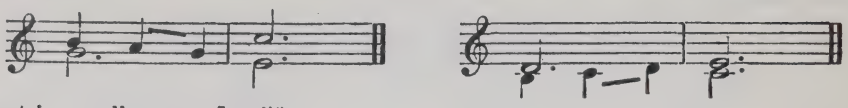
* Any leap suggestive of a 2nd inversion is usually of doubtful effect, and needs great care;



The beginner will be well advised to avoid this particular form of leaping bass.

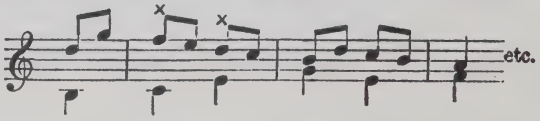
(*See* Chap. XII, Sec. K).

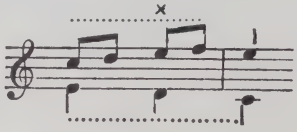
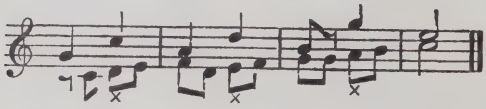
† The leap to a 4th from a 6th (in the *lower* voice, as here), may be permitted if the note making the 4th moves afterwards *by step downwards*, thus:—

(*e*) A passing-note should not proceed from a 2nd into a unison, as in the following instances:—

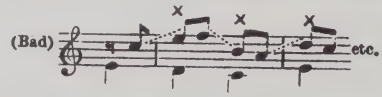


The effect is usually "smudgy."*

(*f*) To obtain an agreeable movement along the scale-line (particularly the descending scale), it is permissible occasionally to sound a passing-note *with* a note of the chord, *upon the accent*, and not (as usual) after it. In this way the resolution of the dissonant note takes place at the succeeding weaker part of the bar, as in the following instance:—



The upward resolution is much more difficult to introduce successfully, and usually requires that *both* parts move "scale-wise" in contrary motion:—

The following, however, shews a further possible use:—

Accented passing-notes † are usually much more appropriate and effective in the upper, than in the lower, of the two parts.

N.B.—The occasional use of the *accented* dissonance prevents the somewhat insipid effect produced by an extended passage in which there is nothing but a stream of consonances on the accented beats. It is, however, often difficult to make Accented passing-notes sound well in two-part writing, and their employment at this stage of the learner's work should be somewhat exceptional. To *skip* to an Accented passing-note is usually very harsh if there are only two parts; and such a proceeding should be rigorously excluded from the present exercises.

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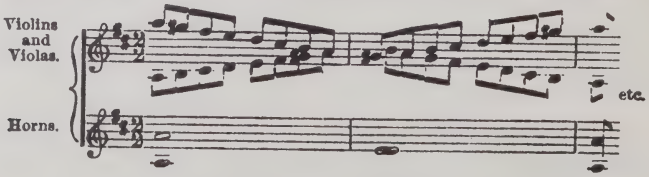
* This rule is not so binding when the parts are written for instruments of contrasted qualities of tone (*e.g.*, for a horn and a violin). The following extract from Haydn's Symphony in D (Peters' Edition, No. 2), will shew a perfectly correct use of an effect which, in vocal writing at least, is best avoided:—



† Fully discussed in Chapter XVII.

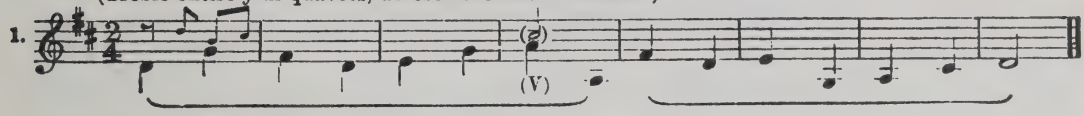
EXERCISES IN FLORID TWO-PART MOVEMENT—SECOND STAGE.

A. Add a melodious part, as specified, *above* the following melodies.

N.B.—Begin each exercise with a concordant interval, *after a rest* corresponding to the prevailing notes of the added part; this makes the entry of the florid part clearer. The final note should be of the same value as that in the given melody. The Roman numerals introduced in the course of the exercises signify the harmonies that should be implied where they occur.

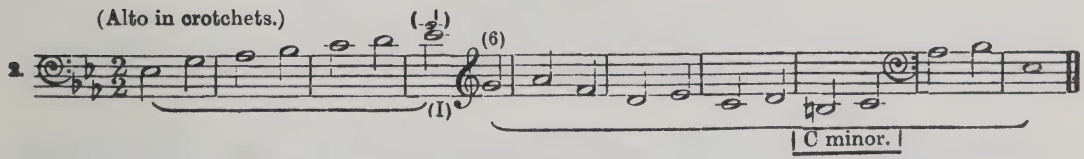
(Treble entirely in quavers, unless otherwise indicated.)

1.

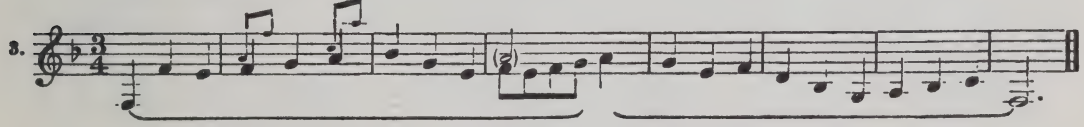


(Alto in crotchets.)

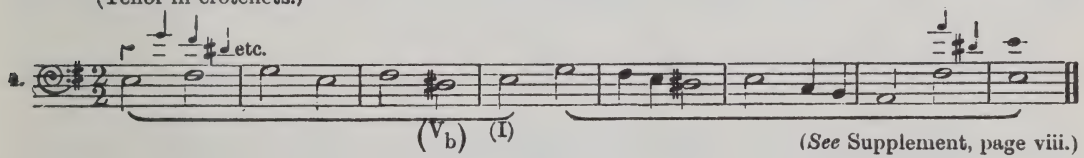
2.



(Treble in quavers.)

3.

(Tenor in crotchets.)

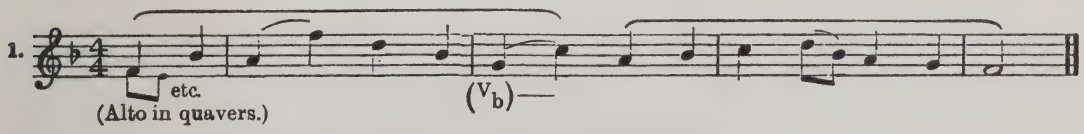
4.



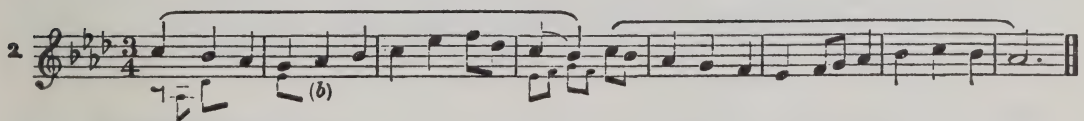
(*See* Supplement, page viii.)

B. Add a similar part *below* the following melodies:—

1.



2.



(*b*) Move down the scale, using an accented passing-note against the B.

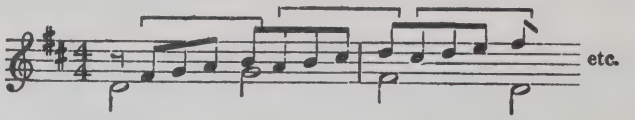
3. Add a bass part in quavers below No. 1 in Section **A**.

4. Transpose No. 4 in Section **A** an 8ve higher, and add a bass part in crotchets below it.

(*See* Supplement, page ix.)

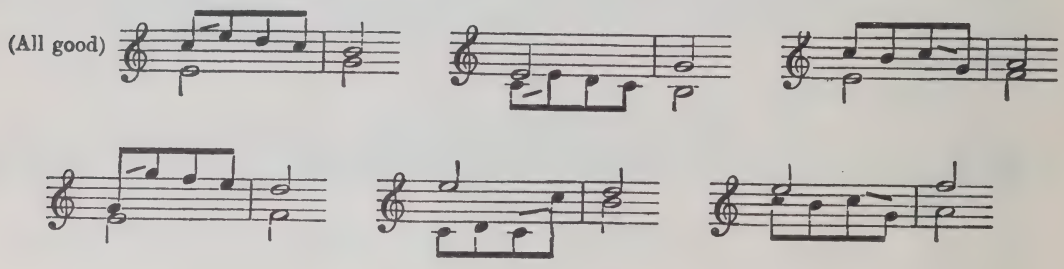
NOTES ON THE WORKING OF FUTURE EXERCISES.

4. (i) In the exercises that follow, the added part will occasionally have *four* notes to each one of the given melody, and it is important to note that a good effect may be obtained by carrying on, here and there, some little melodic fragment by sequence: for example, the opening bars of Exercise (i) in Sec. **C** below might well run as follows:—

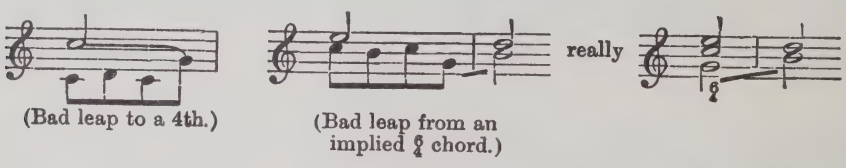


Care should be taken, however, not to overdo the sequential movement, which easily becomes trite and mechanical.

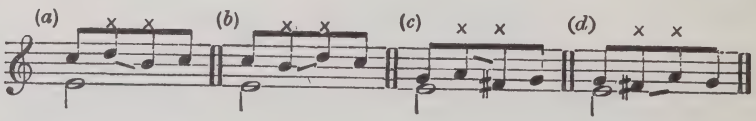
(ii) When four notes go to one of the given melody, the mixture of leaps with step-wise movement may be more freely employed than in the case of two notes to one, *e.g.*—



The following, however, are faulty:—



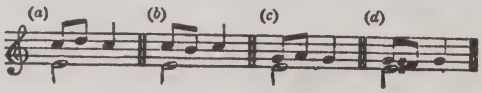
(iii) It is possible to make occasional use of the melodic figure known as "Changing-notes," (which is in reality a development of the "Mordent" figure already met with):—



Here, it will be seen, in every instance a passing-note, before resolving, *skips a 3rd* to the passing-note on the other side of its resolution-note. The lower of the two passing-notes should usually be at the distance of a *semitone* below its resolution.*

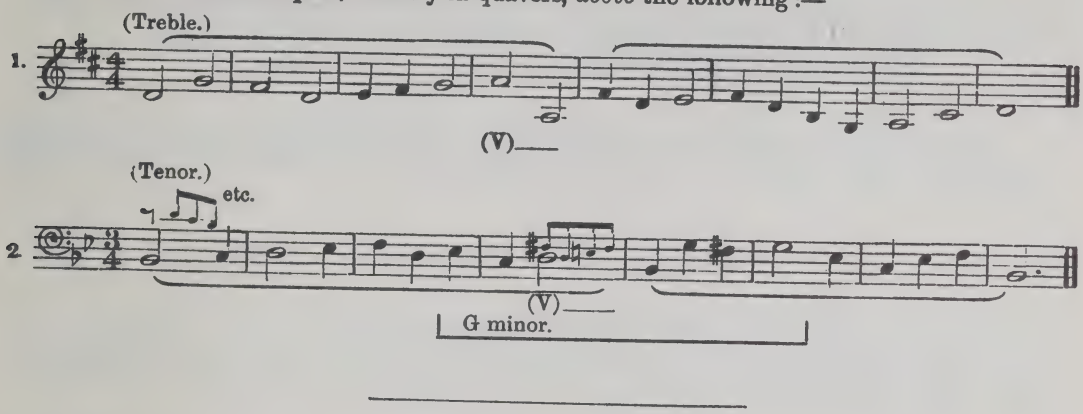
---

* Compare the above examples of Changing-notes with the following "Mordent" figures:—

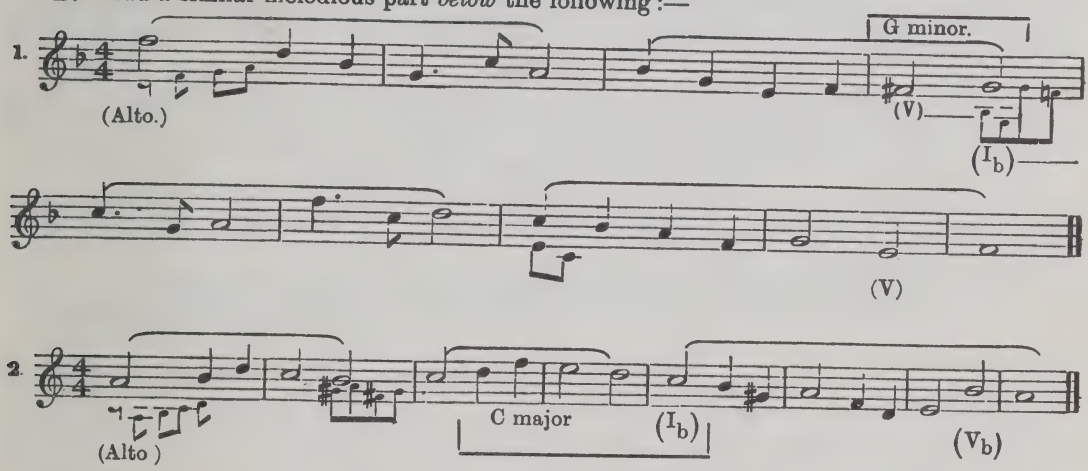


EXERCISES.

C. Add a melodious part, entirely in quavers, *above* the following :—



D. Add a similar melodious part *below* the following :—

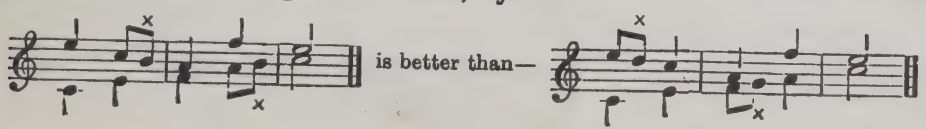


5. The succeeding exercises are intended to afford practice in adding to a melody in which the notes vary in length, another part of a similar character. As the aim in this type of exercise is to produce an agreeable degree of contrast of movement between the two parts, it will be well to remember that notes (in the given melody) which move more quickly than the pulse, or beat, should (usually) be accompanied by slower ones ; a longer note in the given part, however, often affording scope for a more florid treatment of its companion.

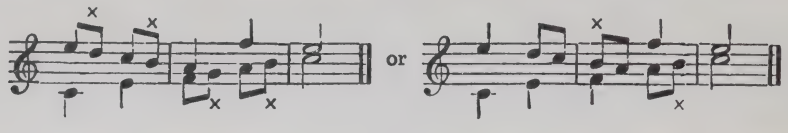
*** Example (*b*) in Sec. 2 of this chapter should be carefully analysed.

6. The following directions should be observed :—

(*a*) Notes quicker than the pulse, or beat, usually sound smoother and more flowing when they are taken on the *weaker* parts of the bar, *e.g.*—



If both strong and weak pulses are broken up into shorter notes, the effect is, however, good :*—

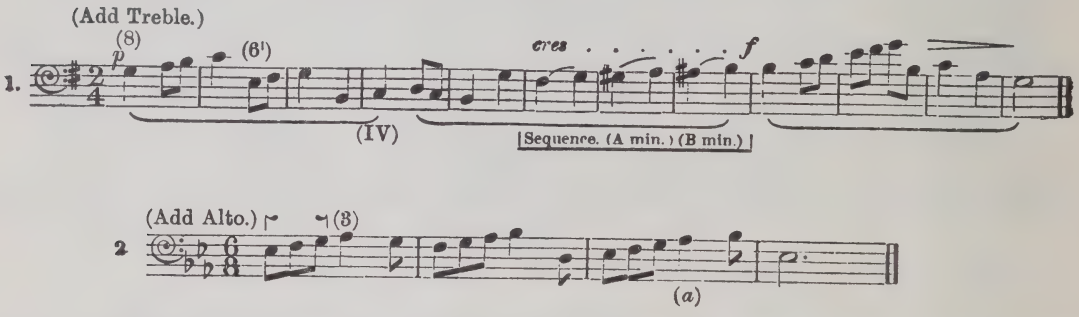


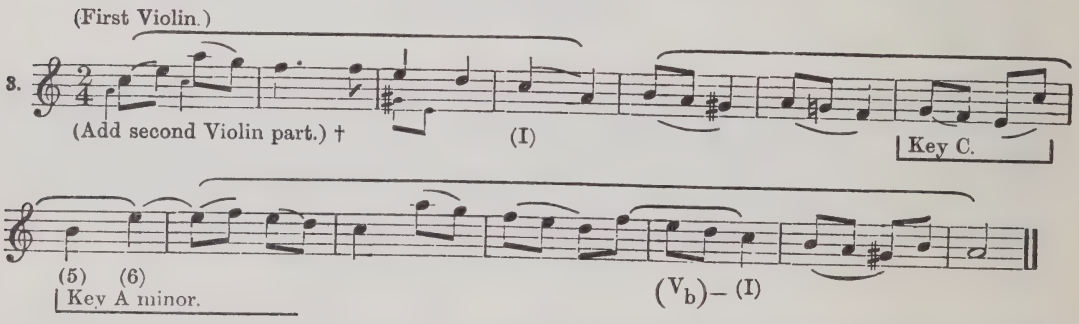
(*b*) An occasional rest, of comparatively short duration, especially at a strong beat (or the stronger *part* of any beat), is frequently of the best possible effect. (*See* Example (*b*) in Sec. 2.)

EXERCISES.

E. Add a melodious part (of similar character to that of the given part) either above or below the following melodies, as indicated.

*** Do not introduce notes quicker than quavers. Quavers in the given melody should, unless otherwise specified, be accompanied by longer notes.



*** Begin this exercise as indicated by the figure over the A, and then let the Alto "imitate" the Bass exactly, half a bar later (at the distance of a 6th) until the point marked (*a*).

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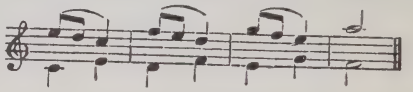
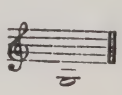
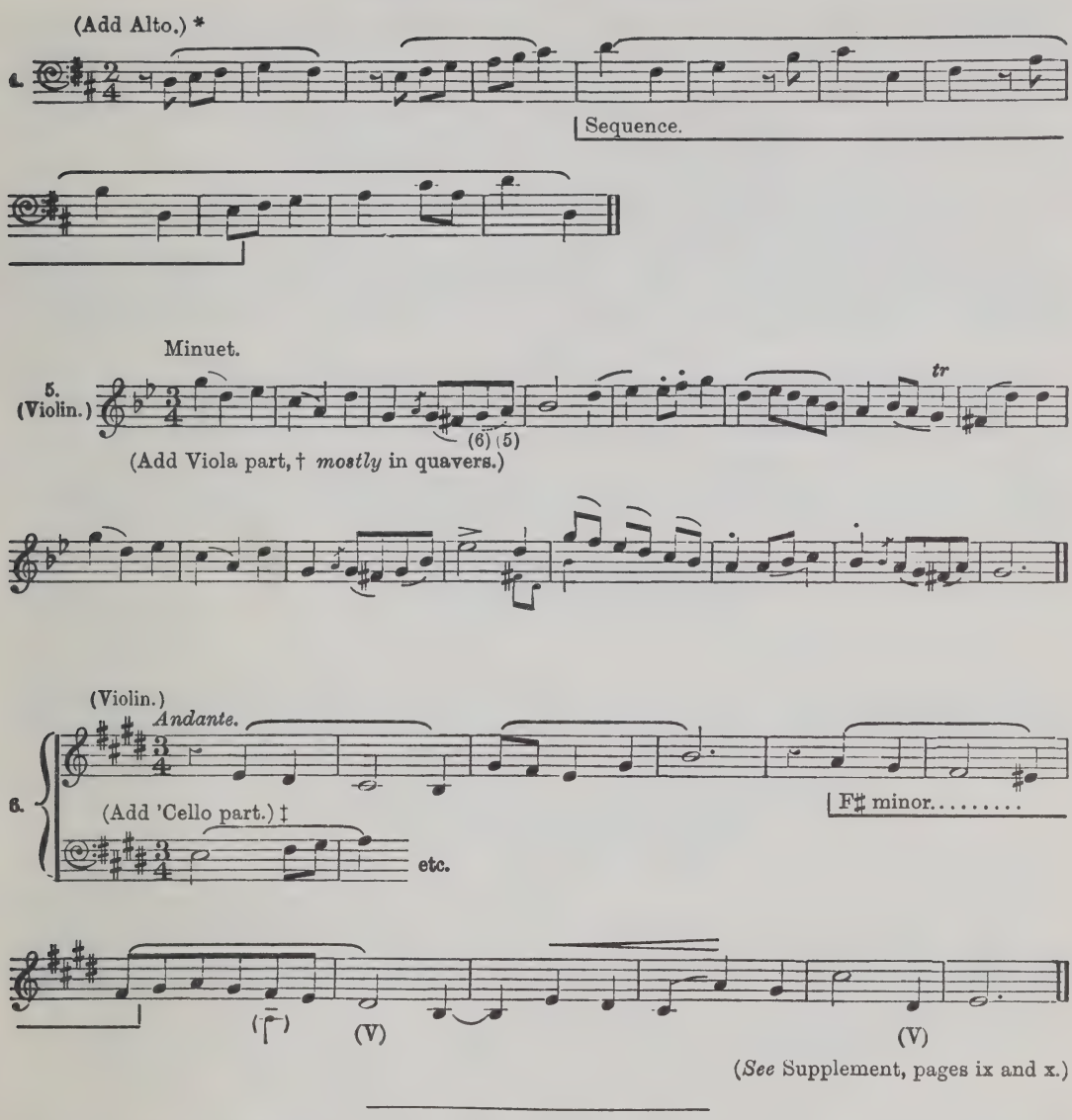
* If carried on for some time in sequence, thus :— the breaking up of the strong beats only is not objectionable.

† The *downward* compass of the Violin ends at 

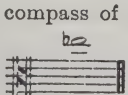


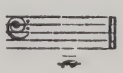
(*See* Supplement, pages ix and x.)

F. Write original melodies on the above plan, and after criticism by the teacher, add a second florid part above or below each. Also endeavour to compose the two florid melodies simultaneously.

---

* When a rest occurs in the given melody a note (or notes) should be given to the accompanying part.

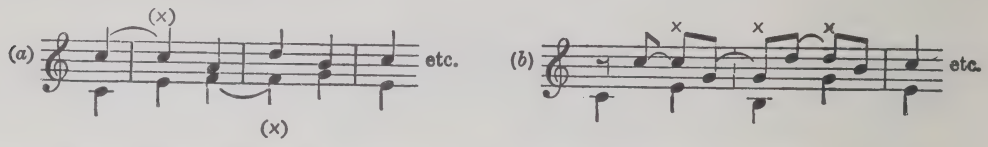
† The *downward* compass of the Viola ends at . Use the *Alto* staff, with C clef; do not write higher than 

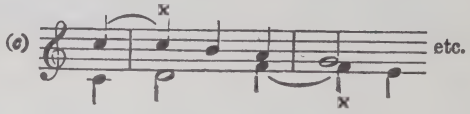
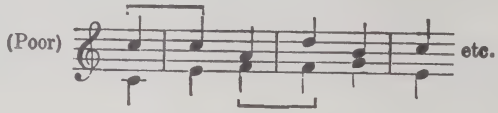
‡ The lowest note of the Violoncello is

CHAPTER V.

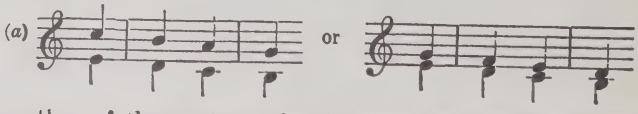
DUAL MELODIC LINES—(Cont^{d}.).

THE USE OF THE TIE—SYNCOPATIONS AND SUSPENSIONS.

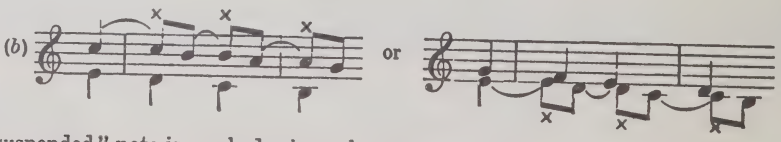
1. A MOST valuable means of obtaining individuality of movement in independent melodic writing is afforded by the use of the Tie. It may be employed in two ways; it may prolong a concordant note occurring upon a weaker part of a bar (i) so as to form *another concord* on the following stronger accent, *e.g.*—



or (ii) so as to form a *discord* needing to resolve by step (usually downwards), *e.g.*—

2. Little requires to be said in reference to (i), save that it can often be used where the *repetition* of the same note would be dull and monotonous. Compare the syncopation in (*a*) above with the following:—

3. The tying of a note so as to produce a *dissonance*, however, gives us the important element of musical effect known as the Suspension. This may be simply illustrated by taking a passage of 6ths or 3rds, such as:—



and delaying one or other of the parts so that it moves, not *with* its companion but *after* it, in syncopated fashion, thus:—

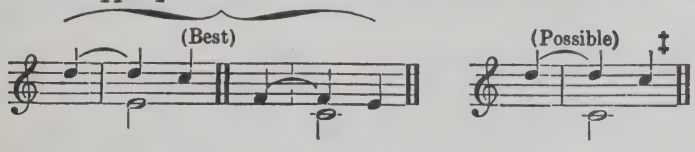


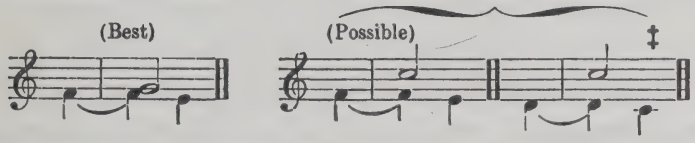
The "suspended" note is marked × in each case.

4. The examples in Sec. 3 shew that a Suspension forms no part of the harmony against which it is sounded; it is therefore another instance of an *Unessential discord.** Like the accented passing-note, or Appoggiatura, it occurs upon a normally stronger part of the bar than the real harmony-note it delays.

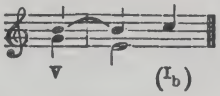
* The actual harmony of the two passages at (*b*) is clearly identical with that of those given at (*a*).

5. Theoretically, any note that can descend by step may be delayed to form a Suspension, but in two-part writing the only effective ones are those which resolve upon the intervals of 3rd and 6th, and occasionally the 8ve,* *e.g.*—

(*a*) *Suspensions in upper part.*†

(*b*) *Suspensions in lower part.*†

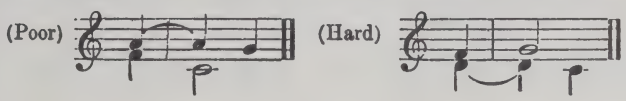


N.B.—The 6th over the Mediant of the key is occasionally delayed by the note a semitone *below*, forming an upward suspension (or, as it is sometimes called, a Retardation):—

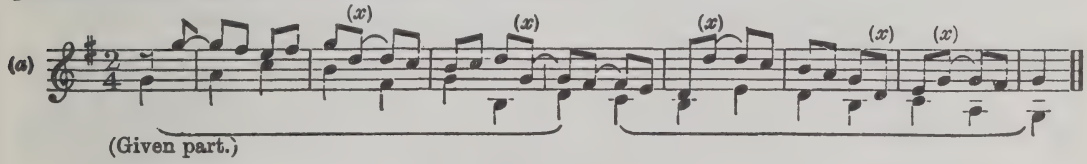


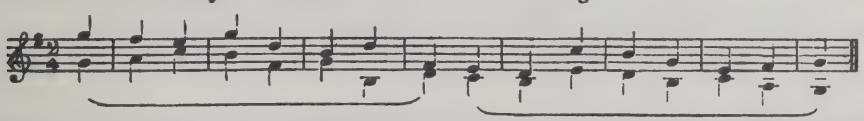
(*See* Chapter XVI, Sec. 3.)

6. A suspension resolving upon a bare 5th should be avoided in two-part writing :—



7. The following examples illustrate the use of tied notes in the course of a melody in quavers, written against a slower part in crotchets :—



*** The above is merely a "decorated" form of the following :—

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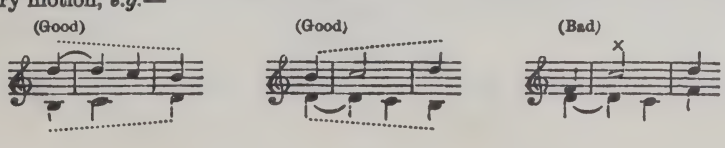
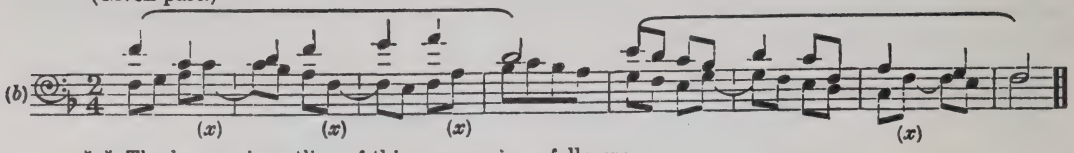
* *See* Chap. II., Sec. 6.

† As the intervals upon which all the above suspensions resolve are either 3rds, 6ths, 8ves, or 5ths, it is clear that a triad (or an inversion of a triad) is implied in every case. It will not require more than a moment's thought, therefore, to realize that the suspensions themselves are merely incomplete versions of the combinations shewn in Chap. XVI, Secs. 2 and 3.

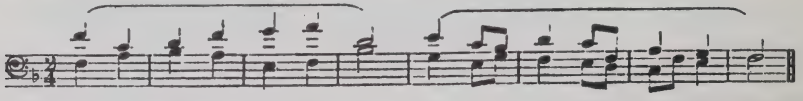
‡ These two Suspensions should be used only where the notes of the 8ve can be approached and quitted by step in contrary motion, *e.g.*—



(Given part.)



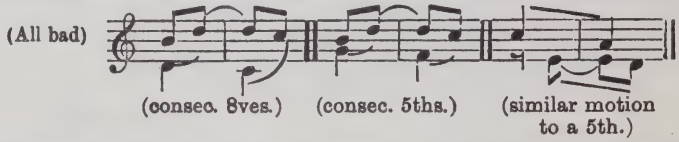
*** The harmonic outline of this passage is as follows:—



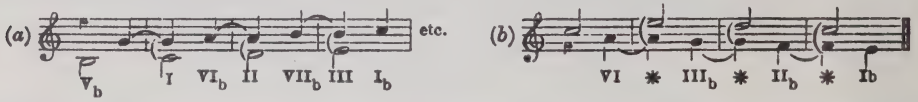
N.B.—Whenever a leap is made in the course of the quicker-moving part—as at (*x*) in Exs. (*a*) and (*b*)—it must be to a *concordant* interval, as in previous exercises in florid writing.

DIRECTIONS AS TO THE USE OF THE TIE.

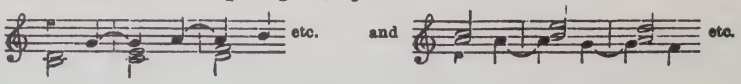
8. Whenever a Suspension is used, it stands for the time being *in place of* the note upon which it is going to resolve; consequently, where that note would cause an unsatisfactory progression, it is impossible for the Suspension to be taken either, *e.g.*—



N.B.—Passages such as the following, where a 6th is delayed each time by a 5th, are justifiable, for the reason that in (*a*) *two* separate chords are implied in every bar, and in (*b*) the tied note in each case is not the real harmony-note at all, but merely an "unessential" Suspension delaying the appearance of that harmony-note;—

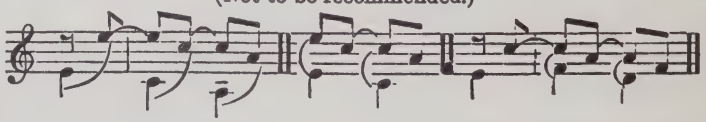


Neither of these proceedings can be said to be very satisfactory in two-part writing; with three or more parts the effect would be quite good, *e.g.*—

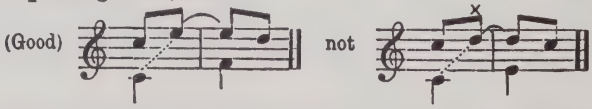


9. The tie does not materially improve the implied consecutive 8ves and 5ths in passages such as the following:—

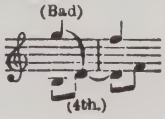
(Not to be recommended.)



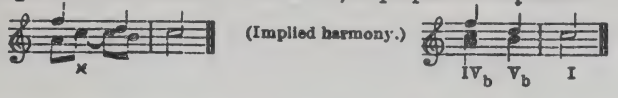
10. In the student's first exercises, the tie should always be made from a concordant interval (*not* from a passing-note), thus:—



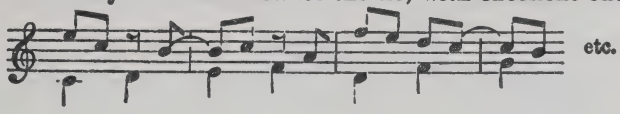
N.B.—Remember in this connexion that a 4th is *not* a concordant interval in two-part writing:—



A single possible exception to the prohibition of the use of the tied 4th occurs when the bass moves in arpeggio *up* to it from the 3rd of the chord, to prepare a Suspension in the lower part, *e.g.*—



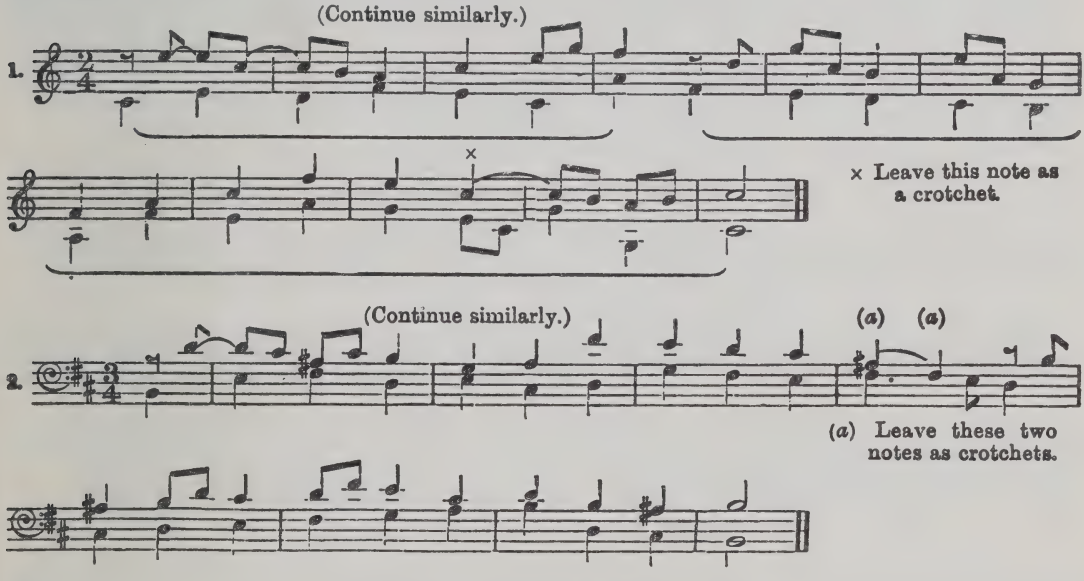
11. Occasionally, a rest may be substituted for the tie, with excellent effect, *e.g.*—



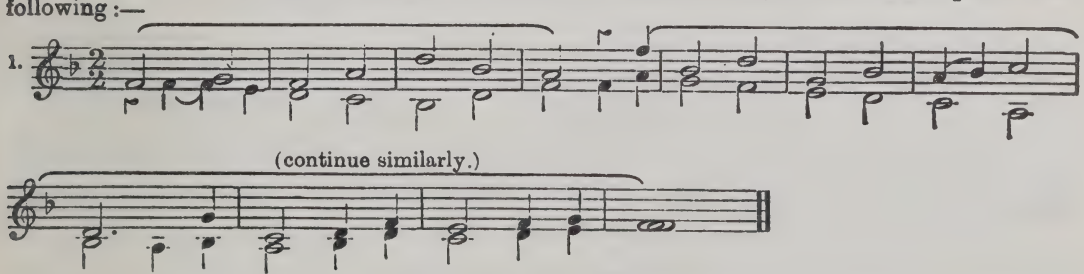
EXERCISES ON THE USE OF THE TIE.

SYNCOPATION AND SUSPENSION.

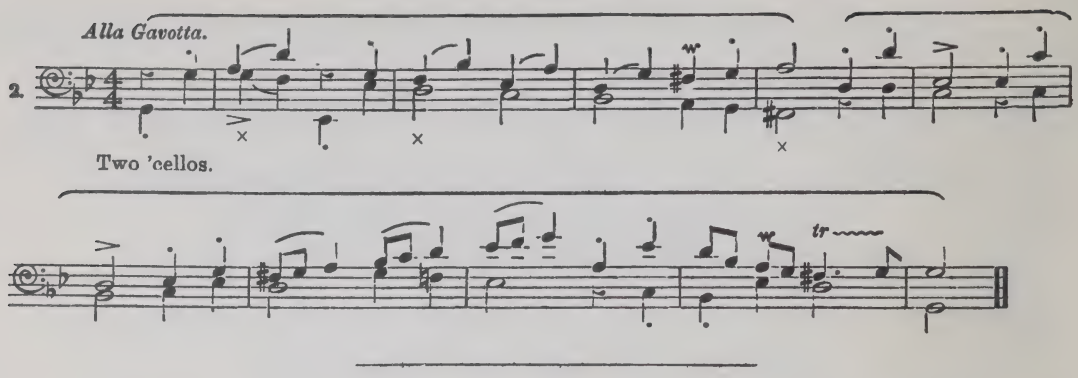
A. By the frequent use of tied notes (as shewn in the foregoing portions of this chapter), and the occasional introduction of passing-notes, maintain a continuous movement in quavers throughout the *upper* part of the following :—



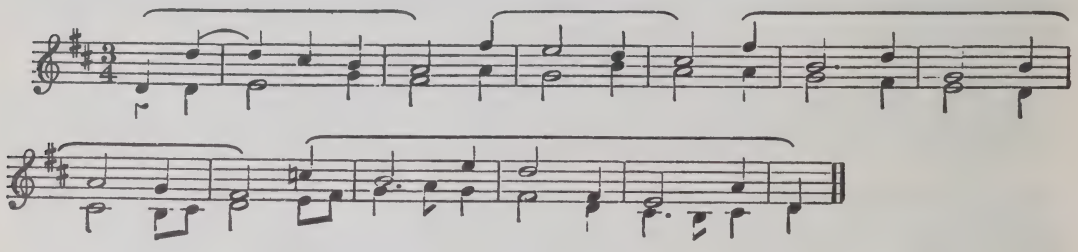
B. In a similar manner maintain a crotchet movement throughout the *lower* part of the following :—



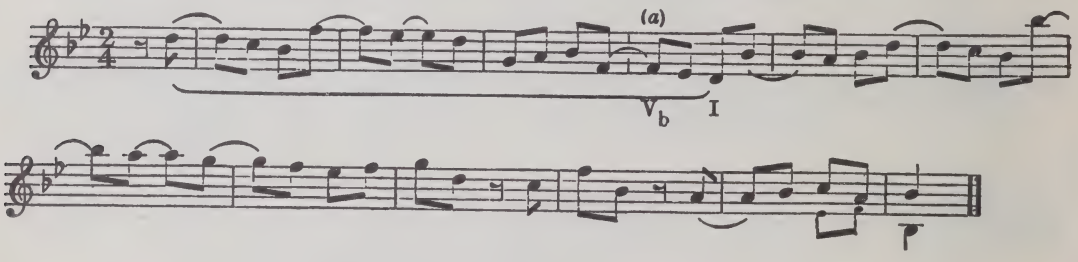
N.B.—Do not *tie* the suspensions in the following exercise where a × is indicated, but strike them afresh, as shewn in bar 1.



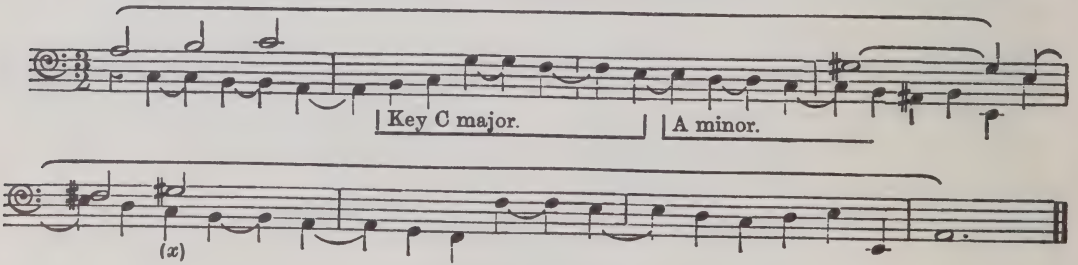
C. In a similar manner maintain a movement entirely in crotchets in the following, but distribute the crotchet movement (in the form of syncopations, suspensions or passing-notes) between the two parts, as you deem the effect to be good :—



D. Add a melodious part entirely in crotchets *below* the following * :—



E. Add a similar part in minims *above* the following :—

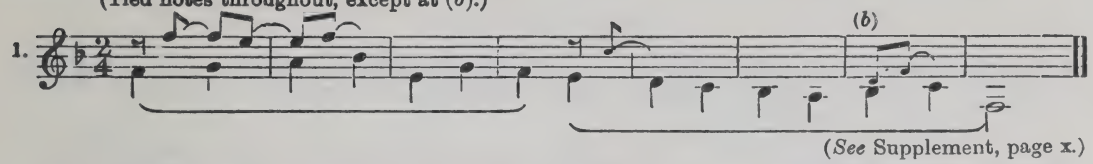


(*x*) Accented Passing-note.

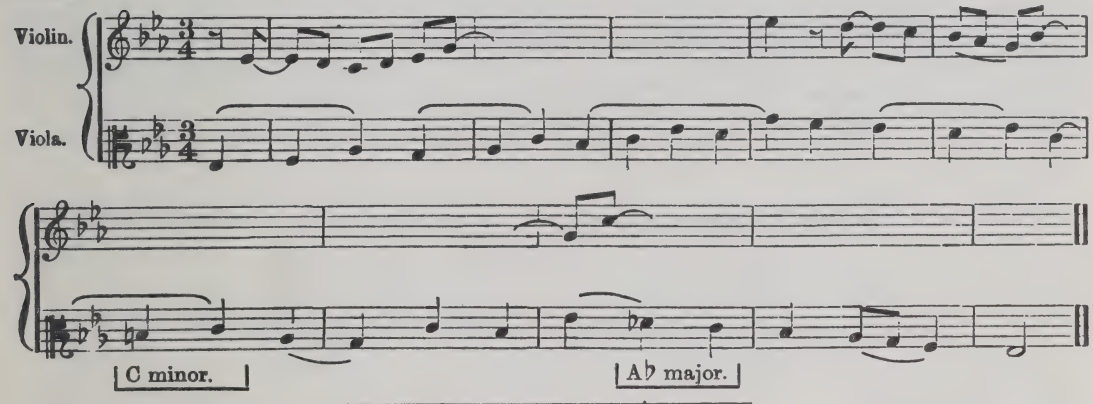
* Treat the tied notes as Suspensions in all cases, except at (*a*).

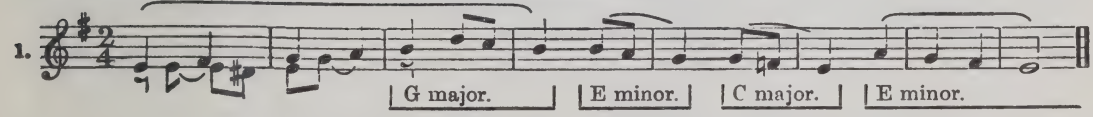
F. Add a part entirely in quavers, illustrating the use of syncopations and suspensions, *above* the following :—

(Tied notes throughout, except at (*b*).)

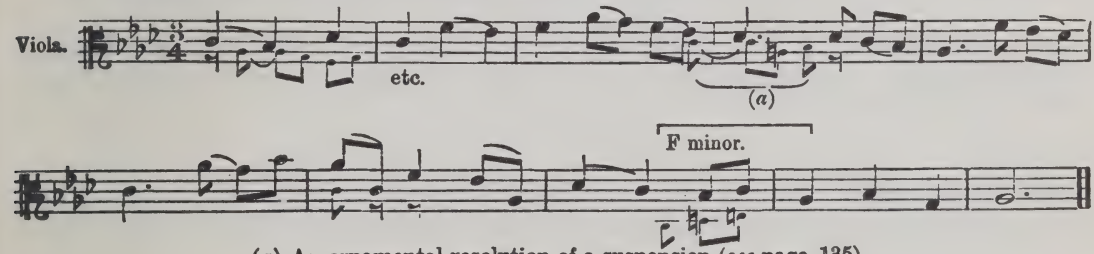


(*See* Supplement, page x.)

2. A Violin part in quavers to be added; use frequent ties, varied by occasional passing-notes.

G. Add a similar part in quavers *below* the following :—

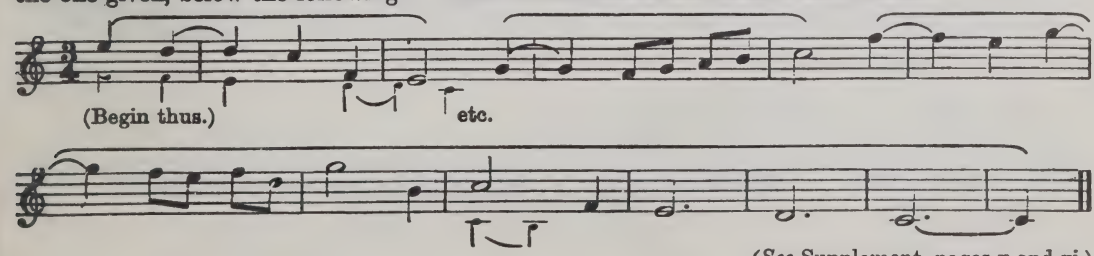


2. A 'Cello part in quavers to be added; use passing-notes freely, varied by an *occasional* tie. (Write the 'Cello part on the Bass staff.)



(*a*) An ornamental resolution of a suspension (*see* page 135).

H. Add another melodious part (in which the notes vary in length), similar in style to the one given, below the following. Introduce tied notes and rests where suitable.



(*See* Supplement, pages x and xi.)

CHAPTER VI.

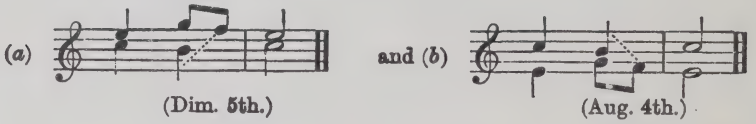
DUAL MELODIC LINES—(*Cont^d.*).

1. THE EMPLOYMENT OF CERTAIN "ESSENTIAL" DISSONANCES.

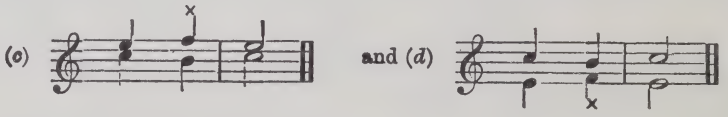
2. FURTHER USES OF THE MELODIC MINOR SCALE.

1. It is not often that "essential" discords, such as chords of the 7th, can be made effective in two-part writing. Such discords usually require at least three, and sometimes four, parts to render them intelligible to the ear. One or two exceptions must, however, be mentioned, and amongst these by far the most frequently met with is the interval of the diminished 5th, (with its inversion, the augmented 4th).

2. In the following familiar progressions :—

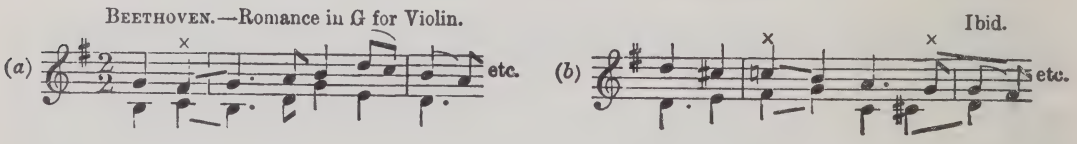


the passing-note, F (taken against Dominant harmony), produces in Ex. (*a*) a diminished 5th with the accompanying B, and in Ex. (*b*) an augmented 4th. The F resolves to E in both cases. From this it is only a step to the following :—

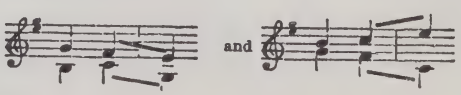


where the passing-note is in each instance *substituted* for the harmony-note from which it originally sprang. An incomplete chord of the Dominant 7th is thus formed, the B and the F being respectively its 3rd and 7th.

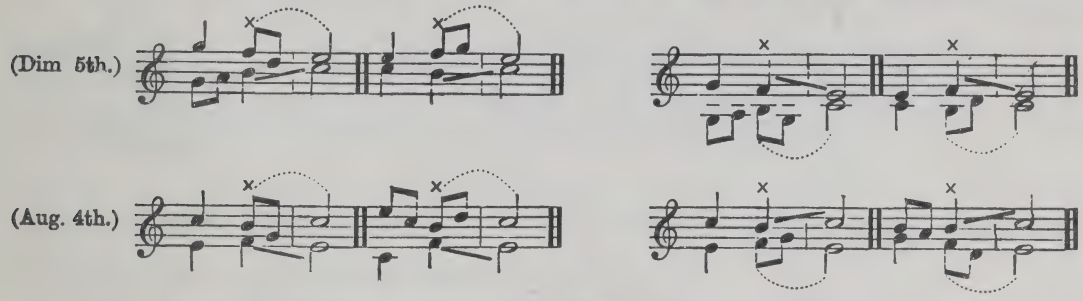
3. In "note against note" writing, the above intervals are practically useless unless they resolve immediately as part of the Dominant 7th chord, as in these examples from Beethoven :—



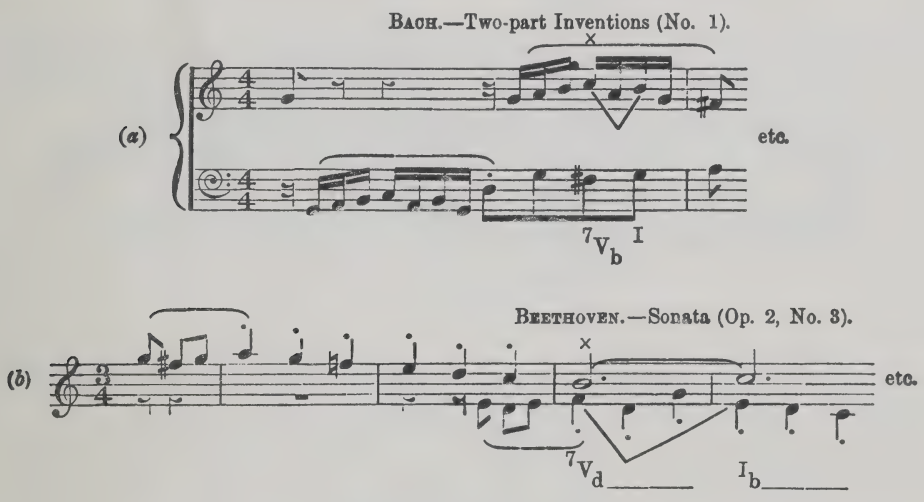
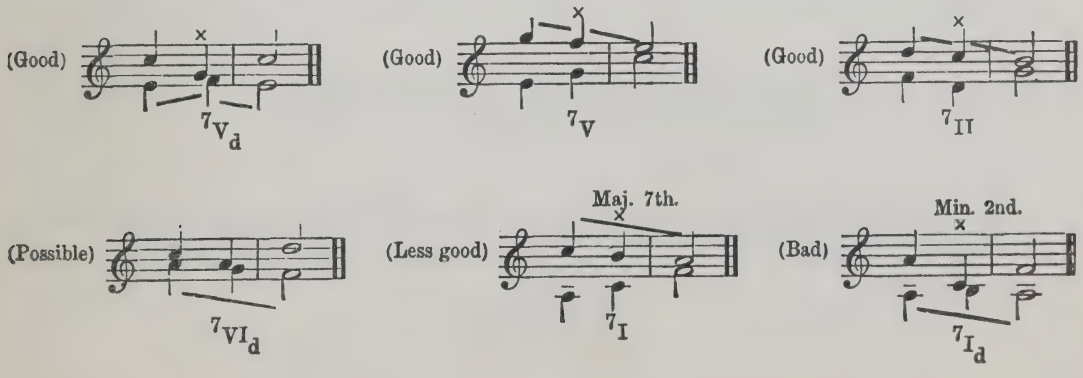
The following would be intolerable :—

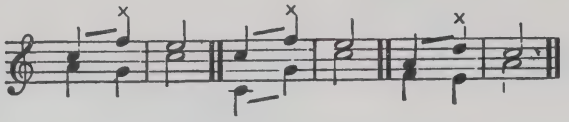


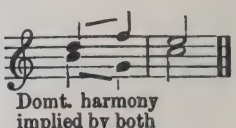
4. When, however, one of the parts moves more quickly than the other, a momentary delaying of the resolution of one of the notes of the interval may occur with good effect :—



N.B.—In every case the 3rd or 7th of the Dominant 7th harmony moves to one of the other notes of that same chord, before resolving.

Familiar examples of this procedure are to be found in the two succeeding extracts :—

5. The intervals of 2nd and 7th can also be occasionally used as unprepared "essential" dissonances, provided that they resolve as parts of a chord of the 7th. It is rarely, however, that the *major* 7th (or its inversion, the *minor* 2nd), occurs acceptably in two-part writing :—

A certain amount of care is needed in their introduction, and it is in the majority of cases better that the 7th of the implied chord should be taken by step (as in the previous examples);—

(Awkward)

(Possible)

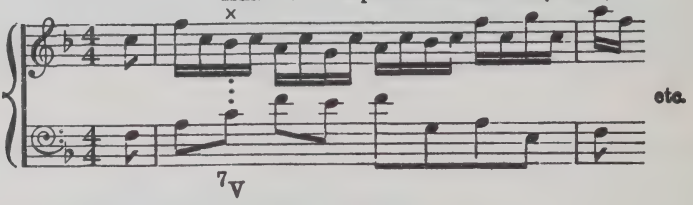


Domt. harmony implied by both intervals.

The next two extracts, from Handel, shew both intervals in florid two-part writing:—

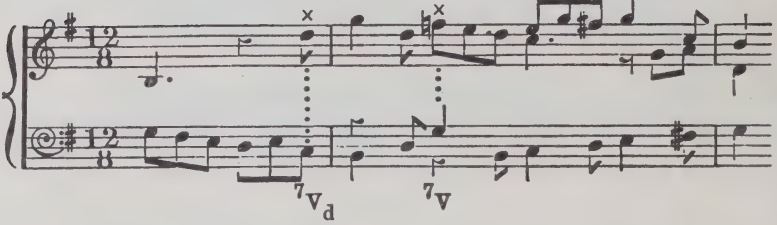
HANDEL.—Harpsichord Suite in F (No. 2).

(*a*)



etc.

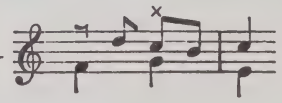
HANDEL.—Harpsichord Suite in E minor (No. 4).

(*b*)

etc.

6. The striking of the interval of perfect 4th (without previous preparation as in the case of a Suspension), is possible under the following conditions:—

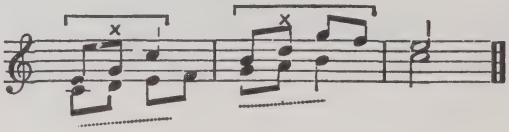
(i) When one part is treated as an accented passing-note resolving by step (*see* p. 28).

e.g.—

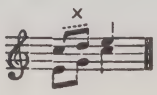


etc.

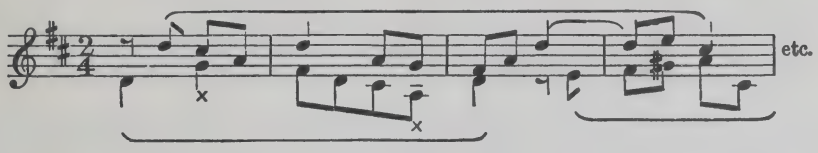
(ii) When the interval is formed by an unaccented passing-note moving step-wise, against a harmony-note taken in the midst of an arpeggio, thus:—

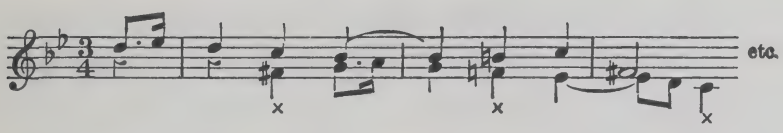


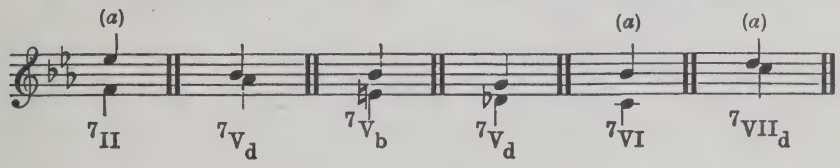
*** It will be noticed that this is an inverted form of the "horn-like" passage referred to on p. 9 in which the perfect 5th is similarly used, *e.g.*—



EXERCISES.

A. Beginning as under, write about sixteen bars of music in two parts, including examples of the "essential" dissonances spoken of in this chapter:—

B. Continue the following similarly:—



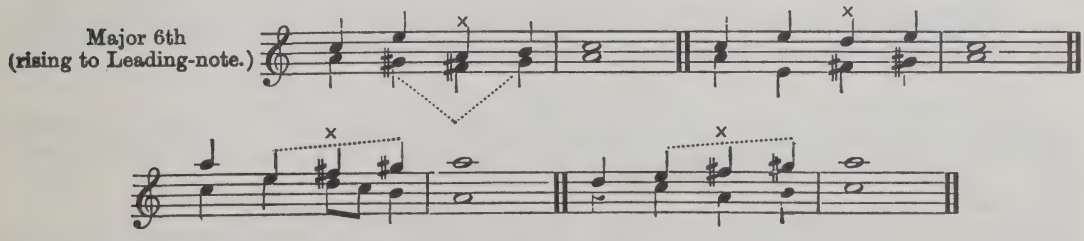
C. Write about sixteen bars in the key of E flat major, (touching upon F minor and A flat major, and concluding in the Tonic key), and introduce the dissonances given below:—

(*a*) *See* Chapter XX.

FURTHER USES OF THE MELODIC MINOR SCALE IN TWO-PART WRITING.

7. The major 6th and the minor 7th from the key-note of the minor scale may be used, not only as passing-notes (as already shewn in Chapter III), but as "essential" notes of the harmony, under the following conditions:—

(i) That the major 6th shall always *rise* to the Leading-note, and the minor 7th *fall* to the Submediant, each being preferably approached by step also;

(ii) That they form with the accompanying part the interval of either 3rd or 6th *, *e.g.*—



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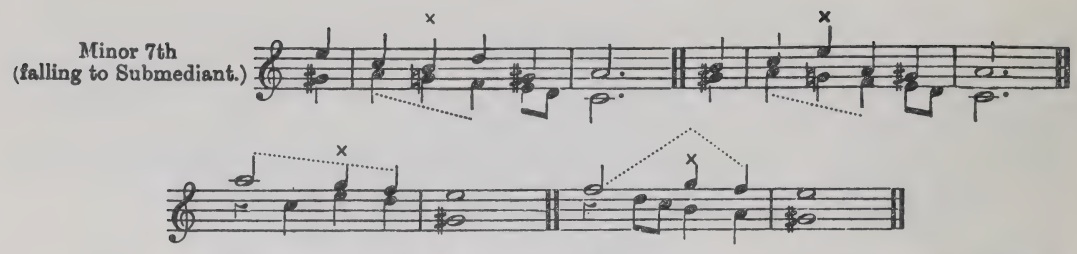
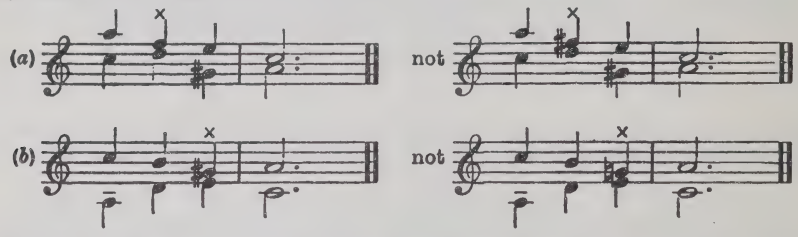
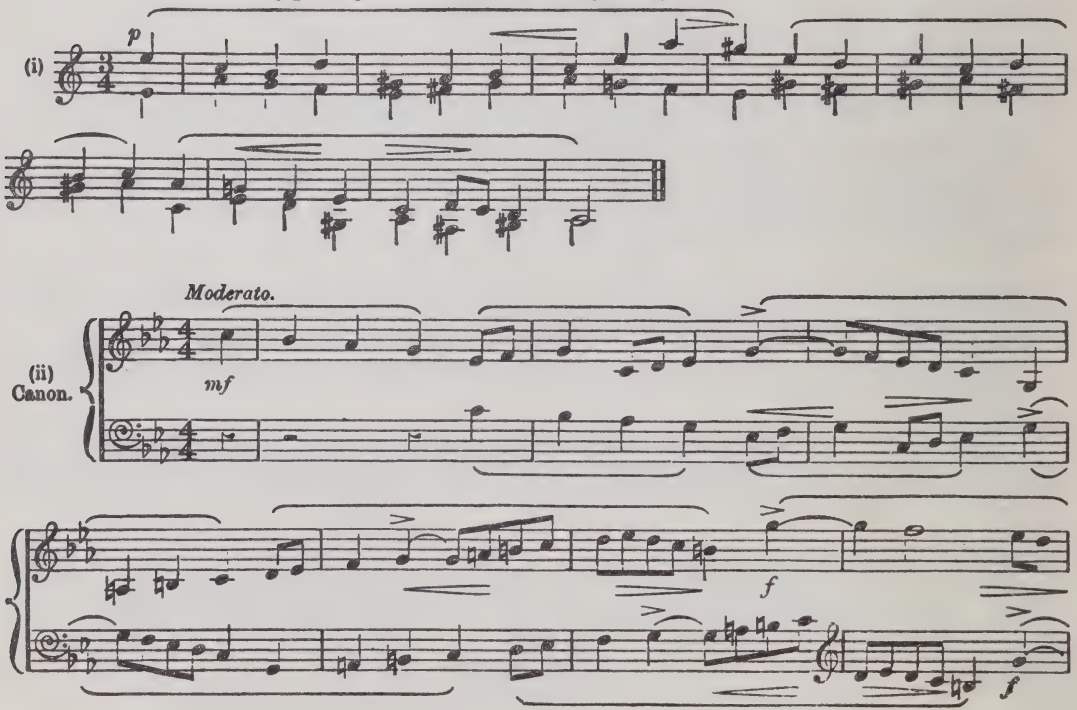
* *See* Chapter XVIII on "The Melodic Minor Scale in chord-formation."

N.B.—As there is some risk of the minor 7th of the Melodic minor scale suggesting the "relative" major key, and thus unsettling the tonality, it should be followed as soon as possible by the *major* 7th (*i.e.*, the Leading-note of the minor scale). This, it will be noticed, has been done in the above examples. (See Chapter XVIII, Sec. 3.)

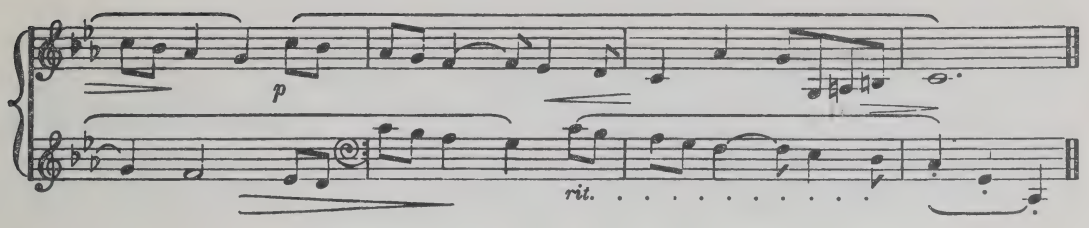
8. In all other instances than those given above, the sixth degree should be minor, and the seventh major, as in the Harmonic minor scale, *e.g.*—



This is due largely to the desire of the ear to approach the Dominant of the Scale by semitone from above, and the Tonic by semitone from below. (*See*, however, Chapter XVIII, Sec. 4.)

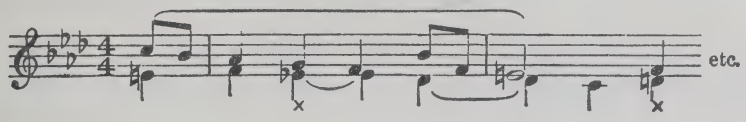
9. The two following passages should be carefully analysed :—



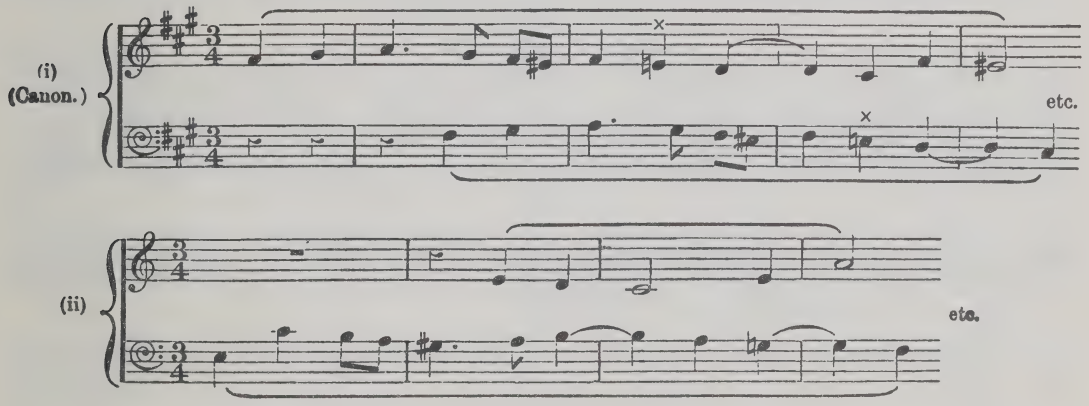


EXERCISES.

D. Beginning as under, write about sixteen bars of music in two parts, including examples of the use of the major 6th and minor 7th of the Melodic minor scale as "essential" notes:—



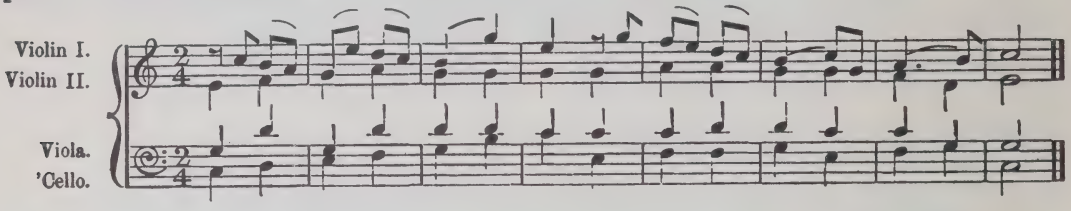
E. Continue the following similarly:—



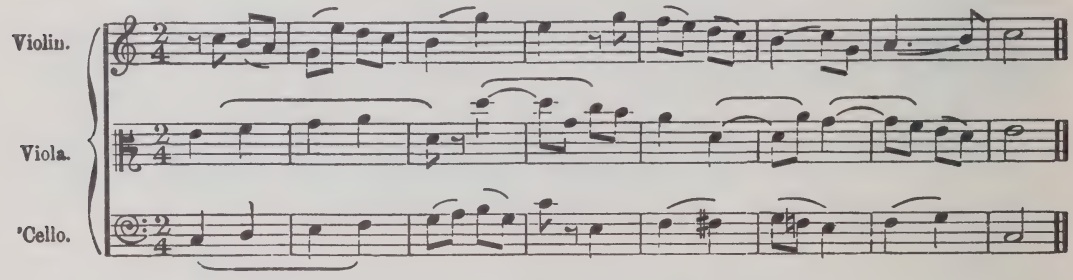
CHAPTER VII.

THREE-PART MELODIC WRITING.

1. The importance to the musician of being able to *think* two or more simultaneous "tone-lines," whose melodic movement is independent, is very great; in the first place it is an absolutely essential foundation for success in listening to music of a contrapuntal (or polyphonic) nature, and secondly it is this alone that will enable him in his own writing to avoid the pitfall of considering his harmony merely as a series of dull, lifeless "chord-blocks."

2. The degree of independence possessed by the various parts (or "voices") in a musical composition naturally varies greatly with the character of the music itself; in a Pianoforte accompaniment in broken-chords it is obviously slight, and in simple songs and dance-tunes the opportunities for independent melodic movement in the part-writing are, of necessity, also somewhat restricted. But, in compositions such as trios and quartets for voices, in music written for strings, etc., it would be the last stage of weakness and of dulness for the inner parts to contribute a succession of sounds like the following :*—

3. Although the harmony of the above passage is absolutely *correct*, it is nevertheless a supreme example of "how not to do it." The bass is tolerable, but monotonous and rhythmically uninteresting; the 2nd Violin and Viola parts as dreary as could well be imagined

Compare the whole effect with that of the succeeding version in which, though the music is in three parts only, the absence of the fourth part is more than compensated for by the increased melodic interest :—



4. In "line-drawing" such as this, where every part is a *real* one, three-part harmony is usually more valuable than four-part. Not only does the harmony become uncomfortably crowded where four or more parts are moving independently for long together, but the difficulty of making them flow melodiously is often very great, and the task at times becomes practically impossible.

*** Mr. F. Corder says,† "Even Bach cannot always bring it off successfully . . . . Not every note in a chord can be doubled with good effect, so when there are four parts to provide for there is so little choice that the freedom of movement, which is the essence of counterpoint, vanishes, and we have to write mere Harmony." [*i.e.*, chords.]‡

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* The first Violin part is the melody of Ex. (*a*) on page 26. The four parts are compressed upon two staves to save space.

† "The Commonsense of Counterpoint." (*The Music Student*, March, 1912.)

‡ A careful study of the Fugues in Bach's "48" will shew that, even in the case of those nominally in four parts, the writing is very largely in three parts only.

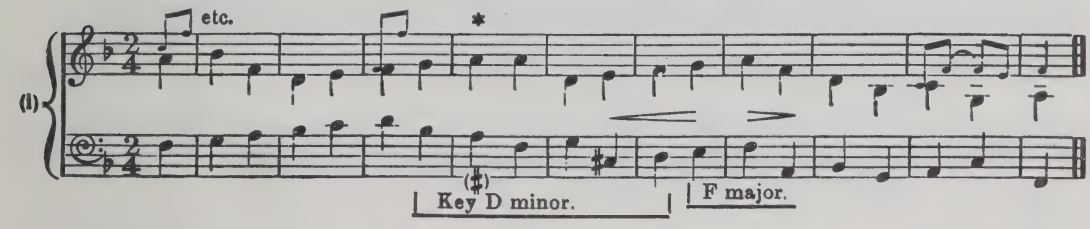
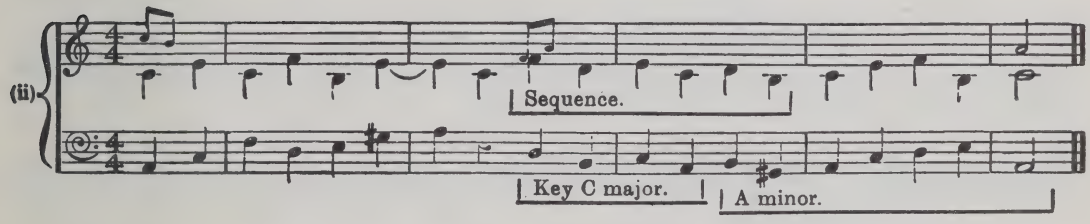
5. For the reasons stated it is recommended that the student should give a good deal of attention to three-part melodic writing.

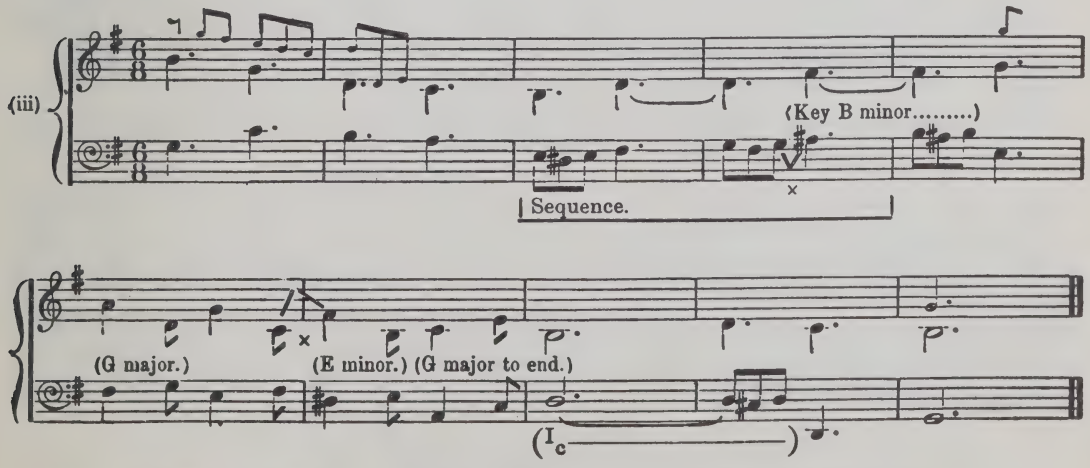
The exercises that immediately follow are in the nature of preliminary studies in which one florid melodic part is to be added to two given parts in slower-moving notes. No harmonies beyond triads and the chord of the Dominant 7th are necessary.

(*See* Supplement, page xi, before proceeding to the succeeding exercises.)

PRELIMINARY EXERCISES IN 3-PART WRITING.

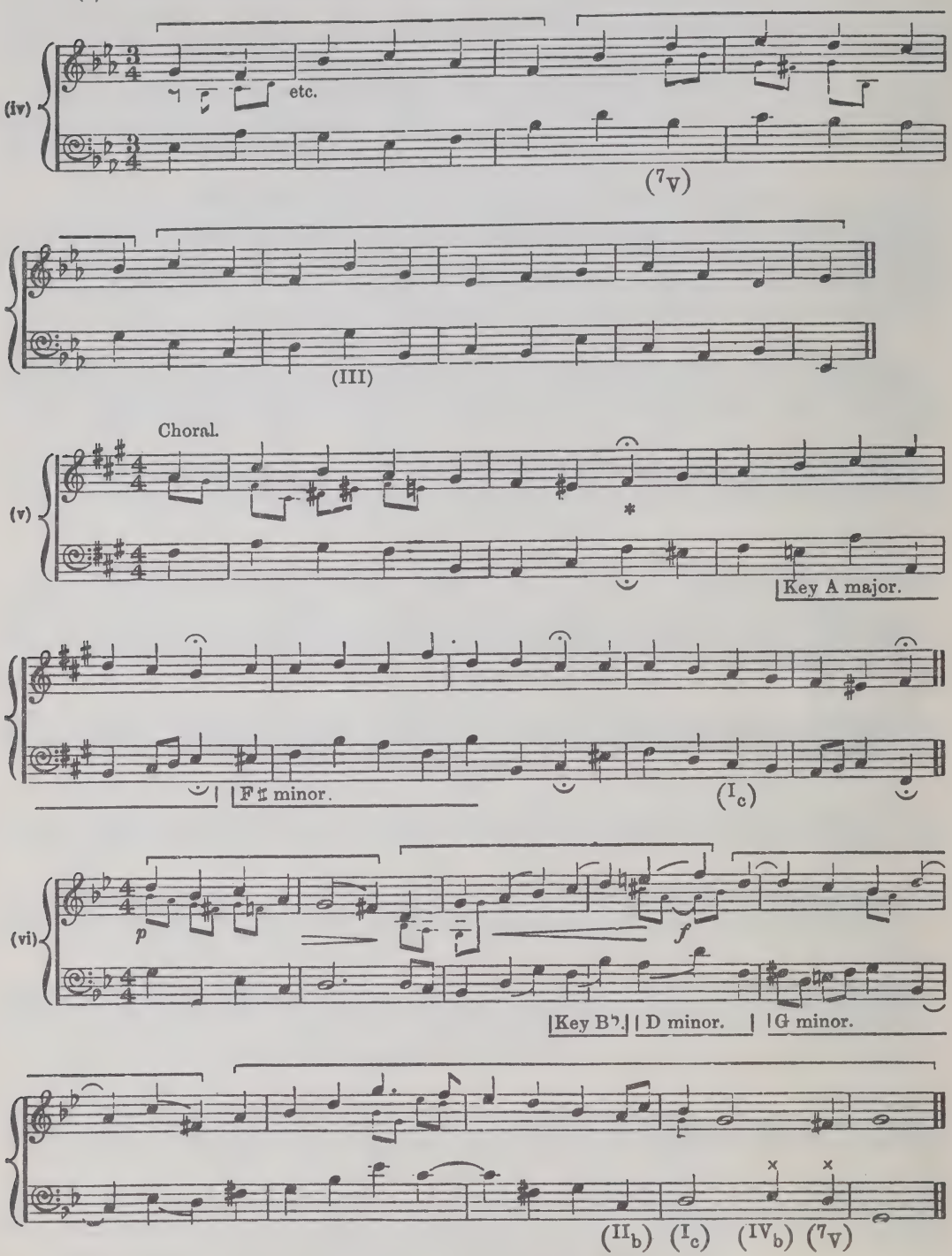
A. (*a*) Add a melodious *Treble* part in quavers to the following passages. Conjunct movement should prevail, and (where suitable) an occasional accented passing-note may be taken, if the diatonic scale-line can be thereby preserved, and an awkward leap avoided.

N.B.—Indicate the harmonies by Roman numerals under the bass part.

* Write a crotchet here.

N.B.—In this next exercise, wherever three quavers are written in the bass, add a *dotted crotchet* in the Treble.



× *See* **Appendix A, for remarks on the use of augmented intervals in Sequence.**

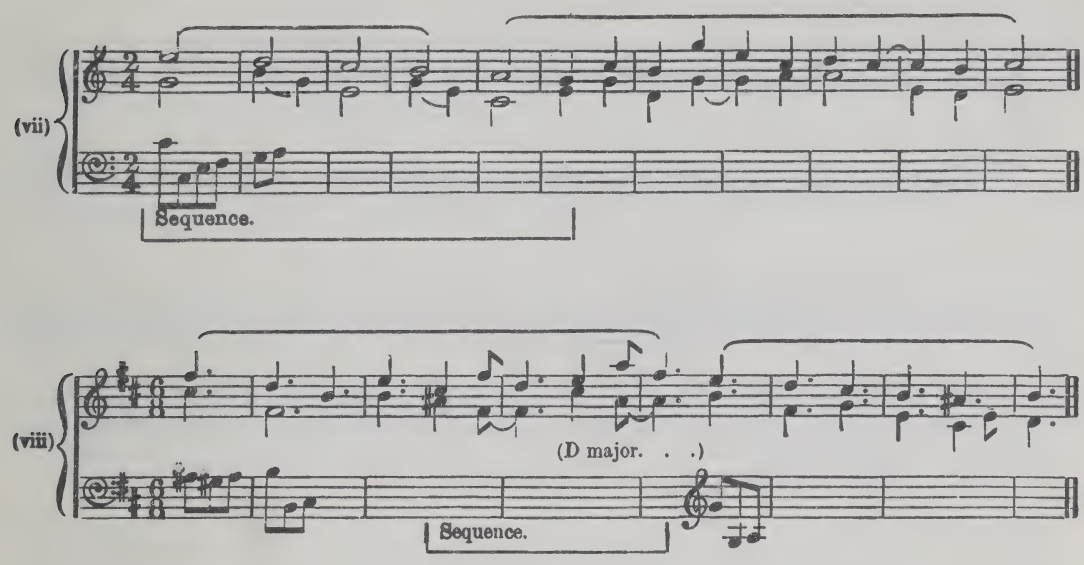
(*b*) Add a melodious *Alto* part in quavers :—



× × Be careful to avoid consecutive 5ths here.

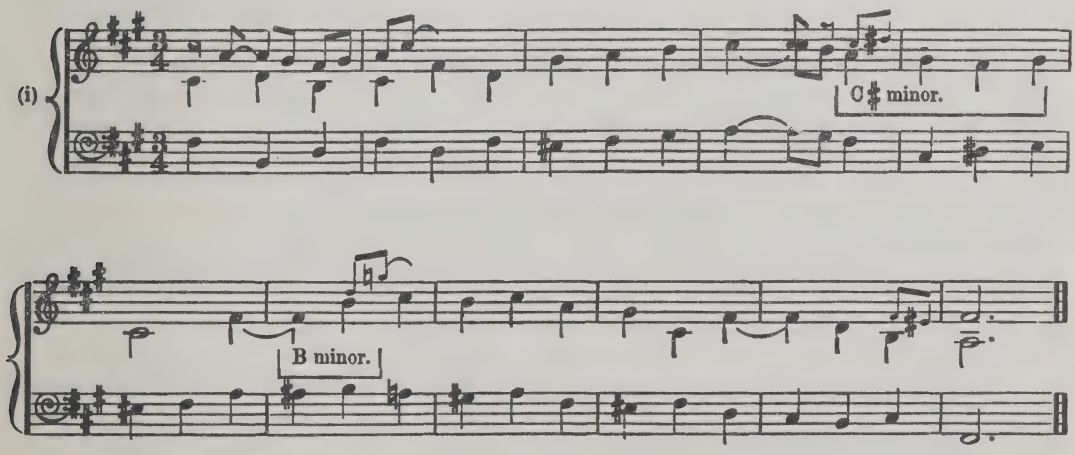
* Write a crotchet only at each pause.

(*c*) Add a melodious *Bass* part in quavers :—



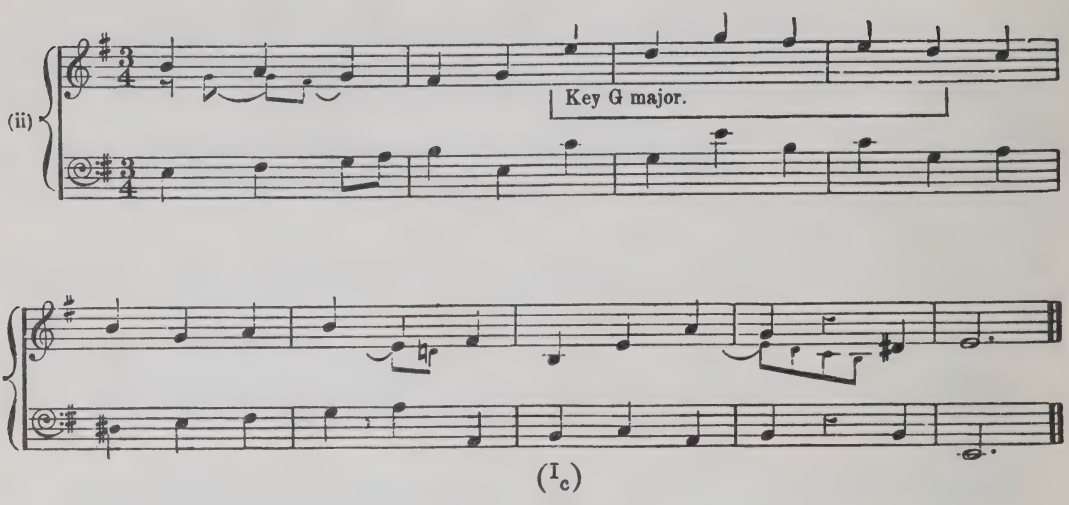
B. The exercises throughout this Section are intended to afford practice in the use of tied notes, in the form of syncopations and suspensions. Before attempting them, the remarks on pages 133–137 should be carefully read by the student.

(*a*) Add a melodious *Treble* part in quavers to the following passages; the added part should be chiefly in syncopated form, but occasional passing-notes should be used.*

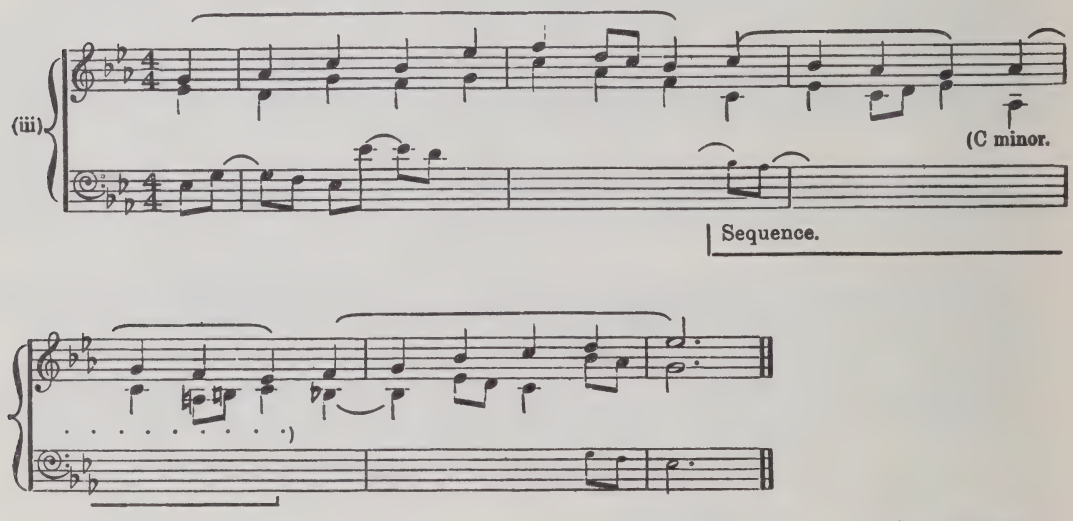


* Do not tie passing-notes.

(*b*) Add a similar florid part in the *Alto* to the following :—



(*c*) Add a similar part in the *Bass* to the following :—



(*See* Supplement, page xii.)

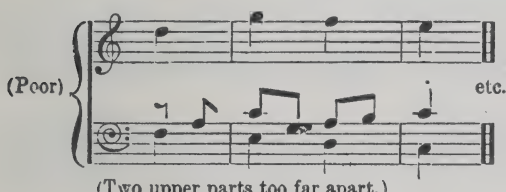
6. The next step in three-part melodic writing will be the addition of *two* independent parts to a given subject, one (or both) of these being of a florid character. Two important points will then deserve careful notice :—

(i) As three parts are sounded together, it is possible in most cases for complete harmonies to be written (that is, in the case of triads and their inversions); this is desirable, but as the great aim in this type of exercise is to produce a good, flowing *melody* in each part, it sometimes happens that one of the notes of a chord must be omitted and one of

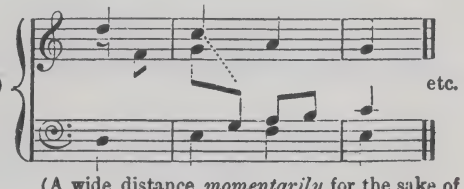
the others doubled, in order that the melodic line may be made as interesting and musical as possible.*

N.B.—Although, therefore, the student must rightly think of sound, pure chord-progressions, his chief care should be to write three flowing, singable melodies which, in their onward movement side by side, form three-part harmony.

(ii) The two *upper* parts—save momentarily—should not be separated too widely from one another; the interval of an 8ve should rarely be exceeded, *e.g.*—

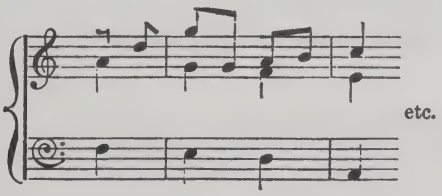


(Two upper parts too far apart.)



(A wide distance *momentarily* for the sake of a good melodic outline.)

A wider distance may be permitted between the *bass* and the part next above it, *e.g.*—



7. Three types of exercise now present themselves for consideration :—

I. Subject proceeding mainly in pulse-notes; one quicker part, and one part also in pulse-notes, to be added.

II. Subject proceeding mainly in pulse-notes, (as in I); two florid parts to be added.

III. Florid subject, to which two other florid parts are to be added.

Each type of exercise is extremely valuable, and patient work at all three will give the student a command over his resources which will amply repay him for the time and effort spent in mastering their special difficulties. An illustration of each will now be given.

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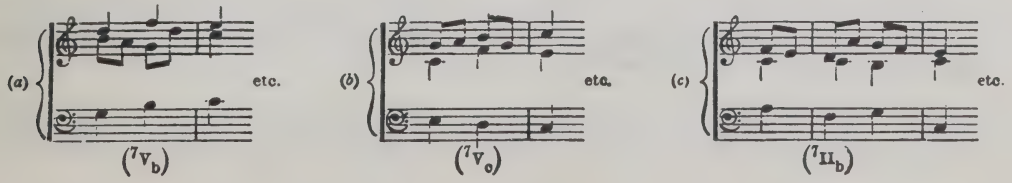
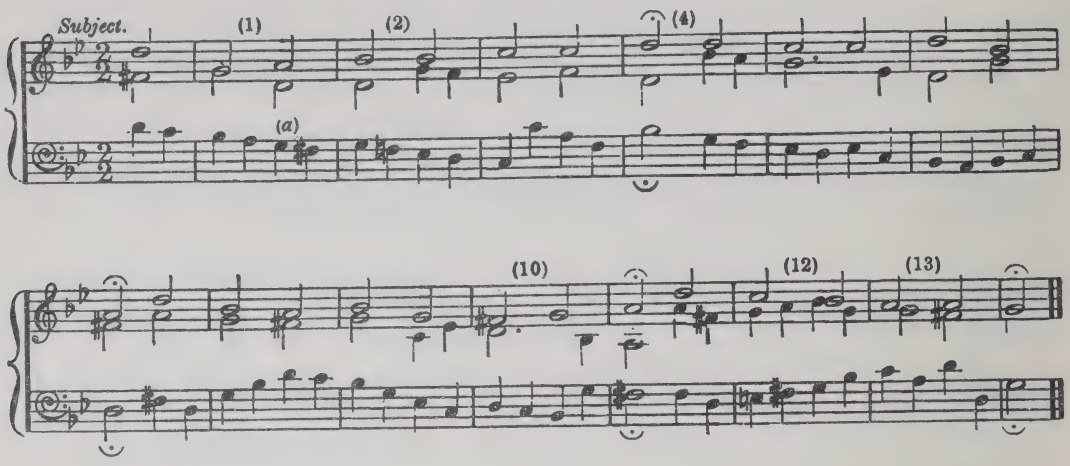
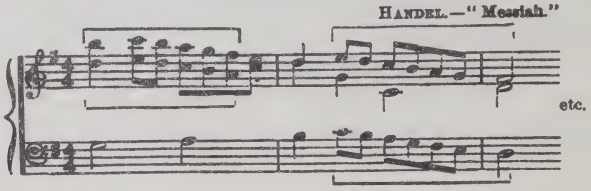
* The effect of a *complete* discord of four notes (*e.g.*, a chord of the 7th) may often be simulated by making the quicker part move in "arpeggio," thus :—

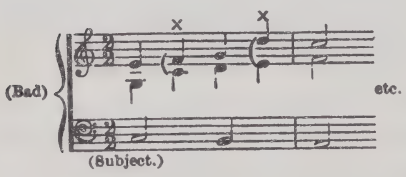


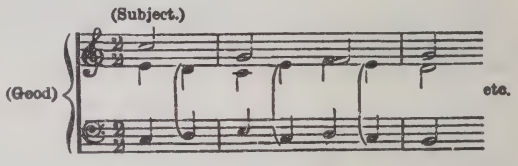
I. "*Choral*" (*in Treble*) *in minims*; a bass in half-pulse notes (*i.e.*, crotchets); an alto mainly in notes of the same value as those in the given subject.



Notes on the foregoing Exercise. (1) Although the Alto part is written chiefly in minims, it will be observed that it occasionally proceeds in half-pulse notes, like the bass. Provided that this is not done in such a way as to produce the effect of rapidly-changing harmony (*i.e.*, provided that step-wise movement predominates), the effect of the two *moving* parts is frequently of extremely good effect. It is obvious that, if passing-notes occur in two parts simultaneously, they will move quite naturally in parallel 3rds or 6ths:—

(*See* also bars 2, 4 and 12 in the above exercise.)

In order to preserve the requisite degree of independence of movement, however, it is often necessary for a certain amount of contrary motion to be used in the two moving parts; (*see* the latter half of bars 10 and 12). In any case, these two quicker-moving parts should—in this type of exercise—always form *concordant* intervals between them.





(2) At (*a*) in bar 1 an accented passing-note is used effectively in the bass-part, which here moves by step in contrary motion to the treble.

(3) The first chord in bar 13 provides an instance of the use of the "Added 6th" at a cadence.

EXERCISES.

C. Take the following Subjects from Chapters II, III, and IV, and work in 3 parts, as shewn in the foregoing example :—

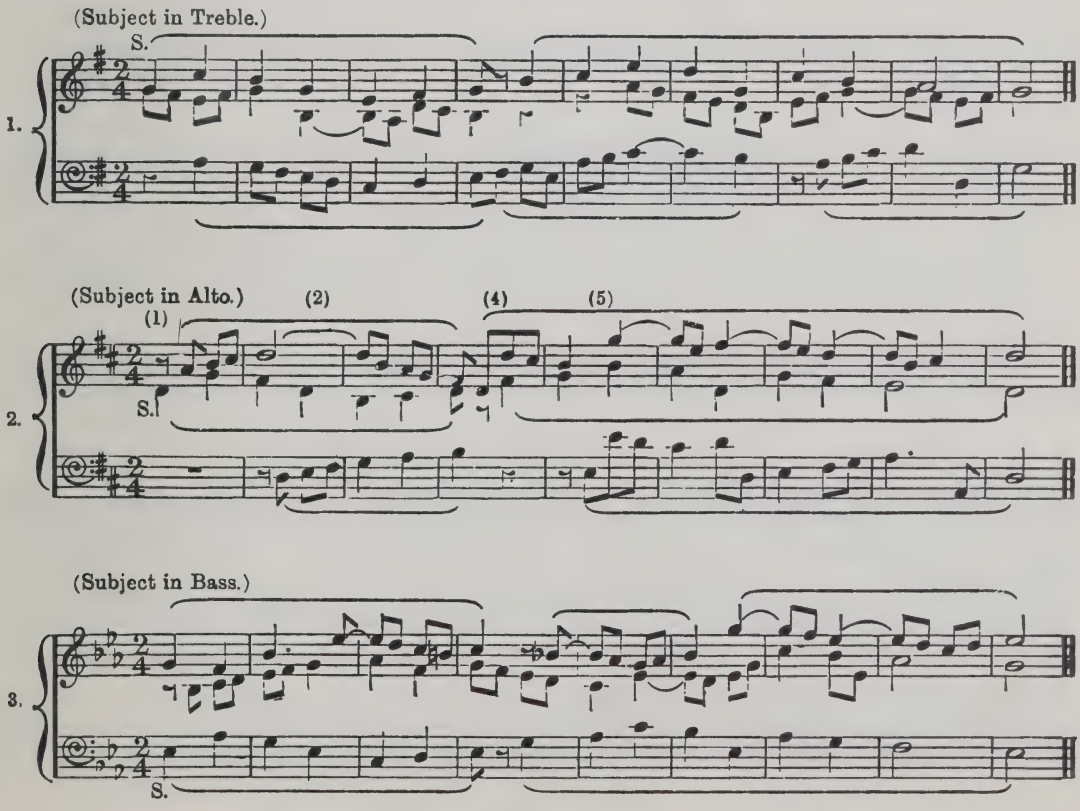
Chapter II (**A**) Exercises 1, 2 and 6.
„ „ (**B**) „ 1 and 6 (*not* as a Canon).
„ „ (**D**) „ 1, 2 and 3.
„ „ (**E**) „ 1 and 2.
Chapter III (**A**) Exercise 1 (lower part).
„ „ (**E**) „ 3 (taking the ♩ as the pulse).
Chapter IV (**A**) Exercises 1, 2 and 4.
„ „ (**B**) Exercise 1.

(*See* Supplement, page xiii.)

Give three versions of each exercise, by treating the Subject (in turn) as a Bass, a Treble, and a middle part (Alto or Tenor). Transpose it in every case to suit the compass of the particular voice. The quicker-moving part should be a different one in each instance.

N.B.—"Chorals" such as those given on pages 57 and 58 of the Author's *350 Exercises in Harmony, Counterpoint, and Modulation*, are eminently suitable for this type of study.

II. *Subject (chiefly in crotchets), placed in turn in Treble, Alto, and Bass.* Two florid parts added in each case, mainly in crotchets and quavers.



Notes. (1) It will be seen that the great object in this form of exercise is to break up the melodic line, and to pass the chief interest from one part to another from moment to moment. Thus it comes about that when one of these moves more rapidly, the other (or others) will usually exhibit less activity, and *vice versâ*.

(2) A point of imitation carefully introduced often creates interest and imparts zest to the music (*see* particularly the second of the foregoing examples, especially bars 1–2 and 4–5).

(3) The use of tied notes and Suspensions should be specially noticed; in music for voices or for sustaining instruments their employment is often of the highest value, and tends to reduce any possible feeling of rigidity or squareness.

(4) The importance of the use of occasional *rests* in the various parts must never be overlooked. They lighten the effect, and materially help the realization of the phrasing of the music.

In this connexion, it should be remembered that phrases or musical figures frequently *begin* more effectively on an *un*accented note, after a short rest (*see* foregoing examples, especially the opening bars of Nos. 2 and 3). On the other hand, a phrase or figure usually concludes best *upon* an accent, when it can often be immediately followed by a rest. (*See* especially No. 1, bar 4 of Alto; No. 2, bar 4 of Bass; No. 3, bar 4 of Treble.)

EXERCISES.

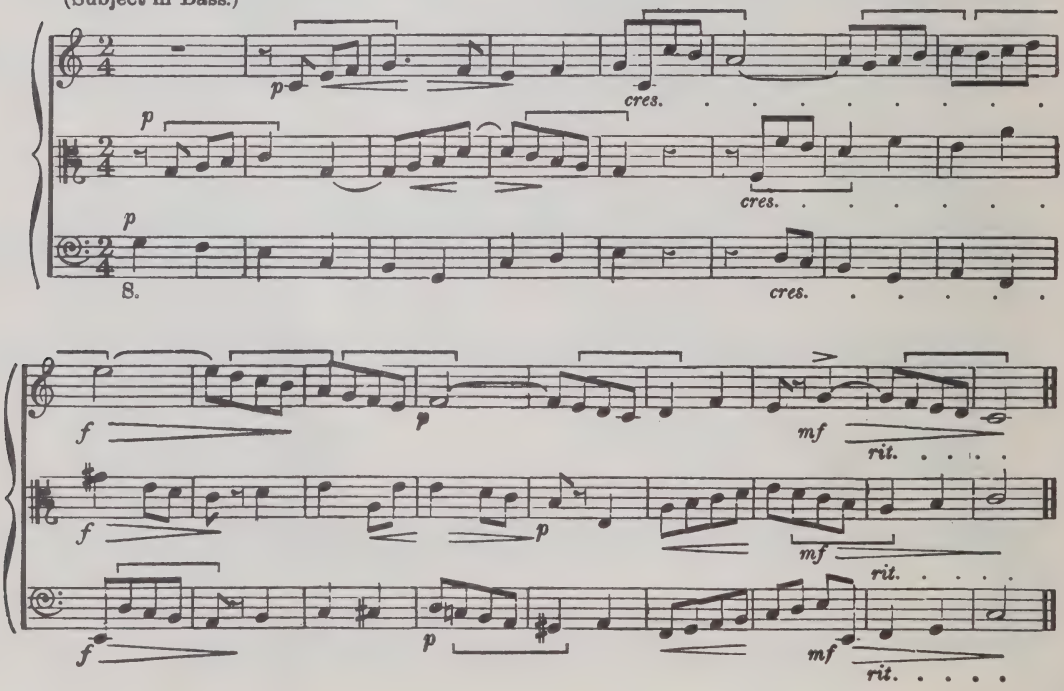
D. Take the Subjects named on page 53, and work them according to Plan II. In addition to these, the following will be found suitable:—

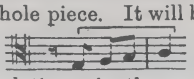
Chapter II (**B**) Exercise 2 (treat this as a Bass-part only).
„ IV (**C**) Exercises 1 and 2 (the latter as a Bass-part only).
„ V (**F**) Exercises 1 and 2.
„ „ (**G**) Exercise 1.

III. ***Florid Subject; two other florid parts added.***

Example 1.

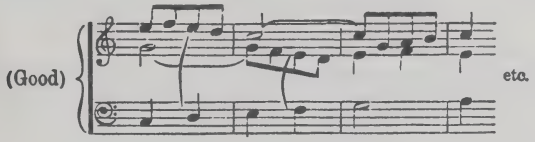
(Subject in Bass.)



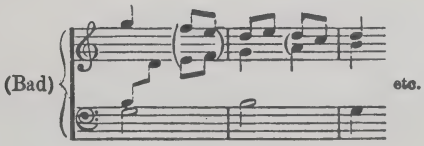
Notes. (1) Imitational effects (such as have been mentioned in connexion with the examples in (II) are here used extensively, in order to impart a degree of unity to the whole piece. It will be observed that the figure of four notes, occurring first in the Alto of bars 1 and 2 ;  is imitated by the Treble in bars 2 and 3, and that the figure itself recurs several times in the course of the exercise, either in its original form (as in the Treble of bars 7-9 and elsewhere), or by "Inverse movement" (as in the Alto of bars 4 and 5, the Bass of bars 9 and 10, the Treble of bars 10-12, etc.). The sequential use of the figure in the Treble, it will be noticed, helps the music to reach the climax at the *forte* in bar 9 with increased animation and zest.

(2) Accented passing-notes are effectively introduced in bars 7, 10, 11, 13 and 16 ; in every case they enable the more florid part to move more smoothly along the "scale-line." In connexion with the use of dissonances between two moving parts, it is well to remember :—

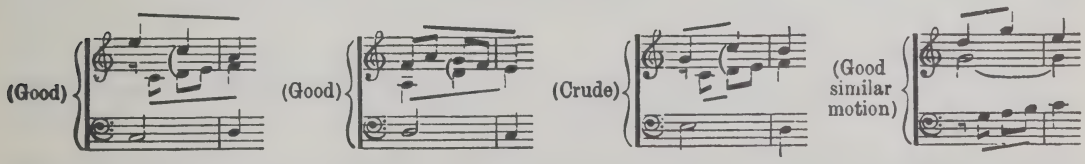
(*a*) That if both parts approach and quit the dissonance *by step*, in contrary motion to one another, the effect is often quite good, *e.g.*—



This proceeding, however, needs care, or it may easily produce painful results, such as the following :—

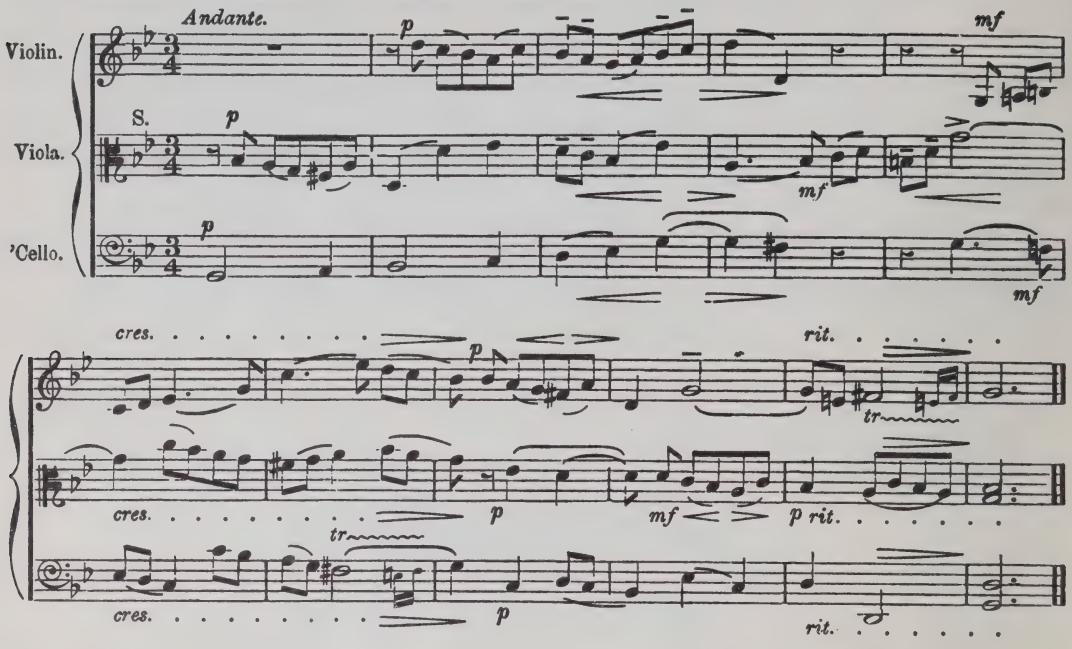


(*b*) That a slower part moving in *arpeggio* may be accompanied by a dissonance in a quicker part, provided that the dissonant note is approached and quitted by step (preferably in contrary motion), *e.g.*—



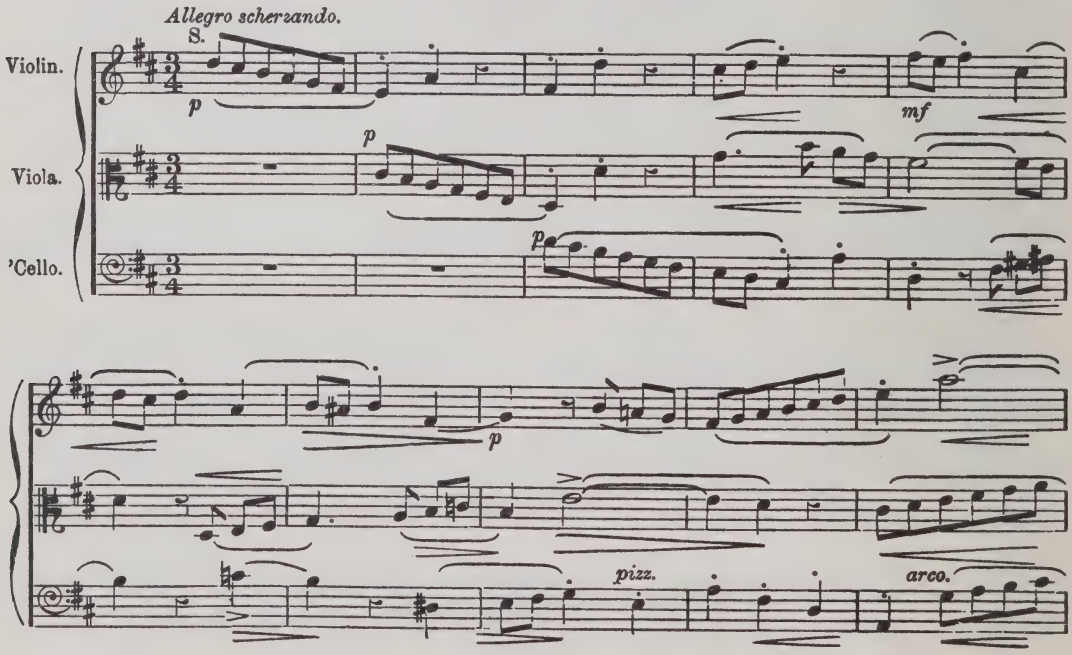
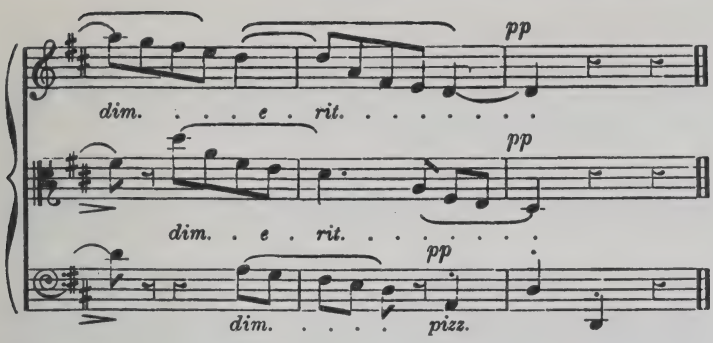
N.B.—Growing aural perception and taste must be the guide in all cases ; the student should *use his ears*, and not rely upon there being a *rule* to fit every case. The above directions should, however, form the basis of his experiments in this direction.

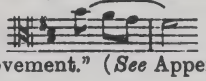
Example 2. For String Trio: Subject in Viola part.



Note. The above example needs little comment. The use of free imitation between the parts will hardly escape observation (*e.g.*, in bars 1 and 2; 6 and 7; 8 and 9). The Violin and Viola cross one another in bars 5 and 6; occasional crossing of the parts for the sake of a better melodic movement is often of the best possible effect. The question of the bowing of stringed-instruments, and also of double-notes (as in the final bar) will be found discussed in Appendix E.

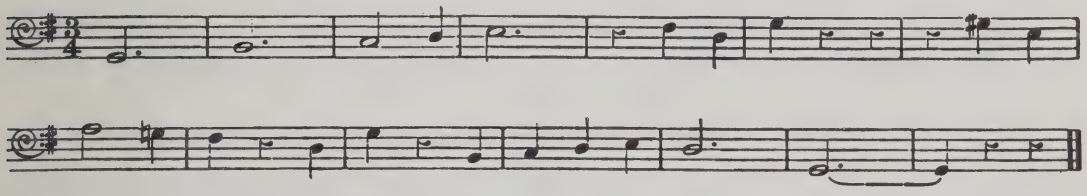
Example 3. Also for String Trio: Subject in Violin part.

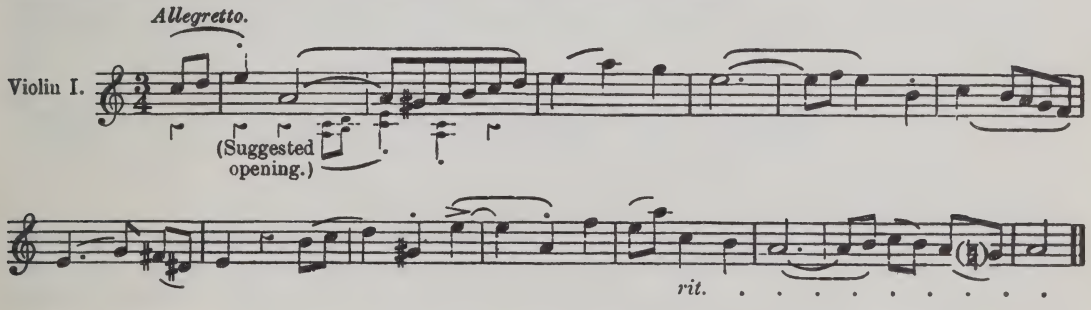


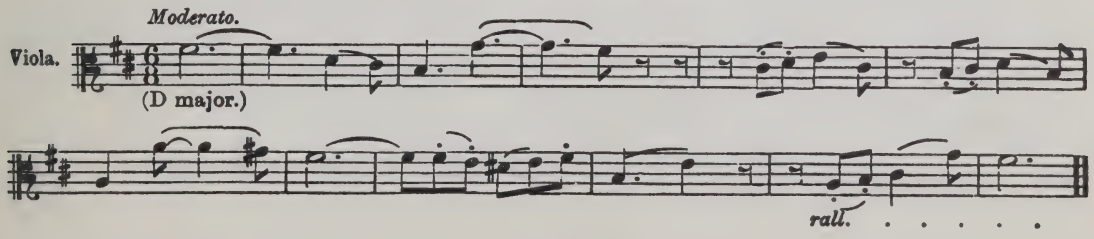
Note. In this exercise crossing of the parts is still more freely employed. Two melodic figures form the staple of the whole example, viz. (i) the descending scale first announced by the Violin in bar 1, and (ii) that heard first in the Viola in bars 4 and 5  which re-appears from time to time, either in its original form, or by "inverse movement." (*See* Appendix E for the meaning of "pizz." and "arco.")

EXERCISES.

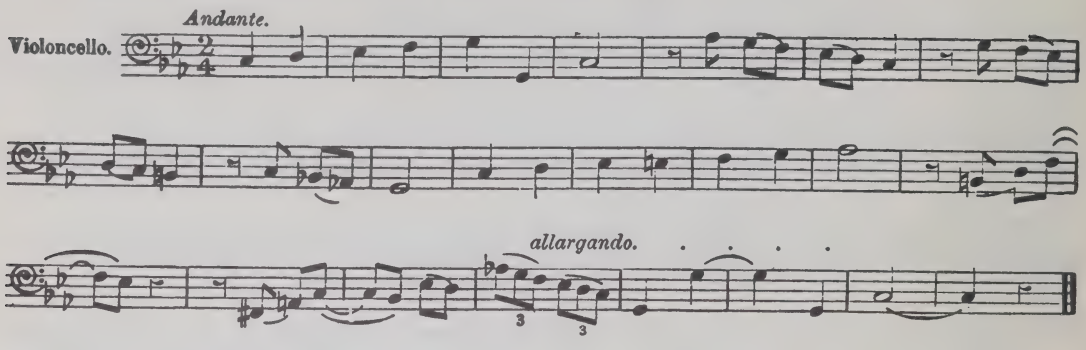
E. 1. Add two independent vocal parts (Treble and Alto *or* Tenor) above the following :—



2. Add parts for Second Violin and Viola below the following. Take especial care to make the added parts in this and the succeeding exercises melodically interesting. Use rests freely (where effective), mark the bowing, and insert expression-marks.

3. Add parts for Violin and Violoncello to this Viola part :—



4. Add parts for Violin and Viola above the following :—



5. The Subjects named below are also suitable for Florid treatment in the foregoing manner :—

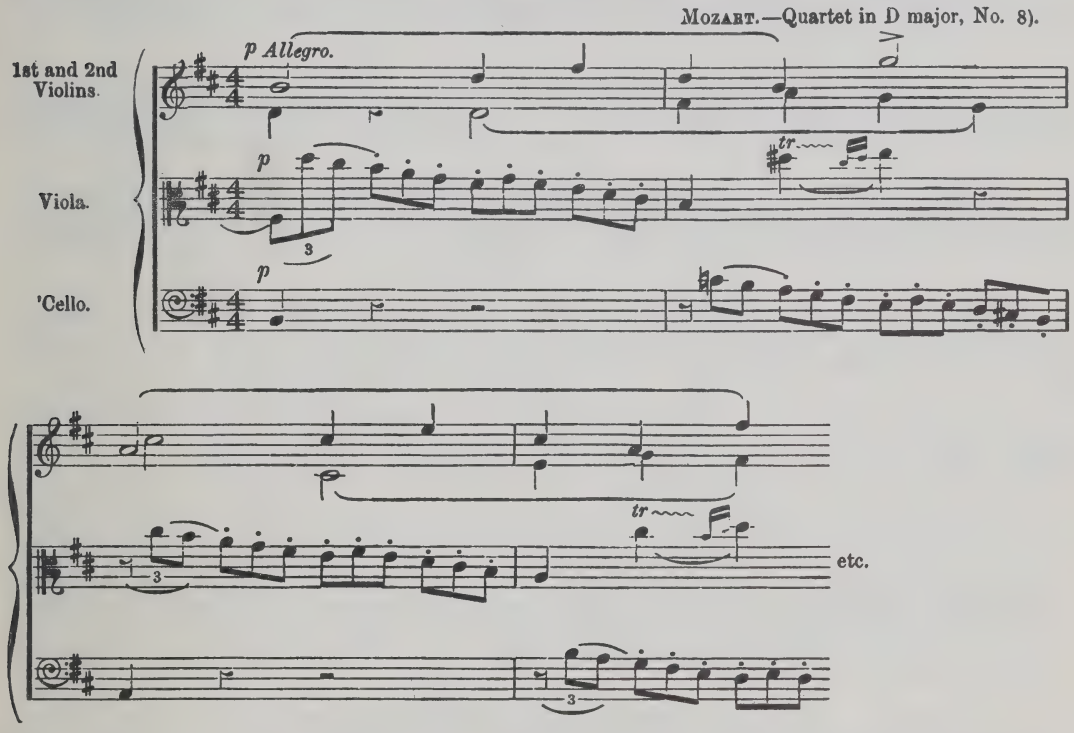
Chapter II (**A**) Exercise 7. (Subject in Soprano voice.)
,, ,, (**B**) ,, 4. (S. for Viola.)
,, ,, (**D**) Exercises 4, 5 and 6.
,, ,, (**E**) Exercise 6. (S. for Viola.)
,, III (**E**) Exercises 1 and 2.
,, ,, (**F**) Exercise 1. (S. for Violin.)
,, IV (**D**) Exercises 1 and 2.
,, ,, (**E**) ,, 1 to 6 inclusive.
,, V (**G**) Exercise 2.
,, ,, (**H**) ,, 1.

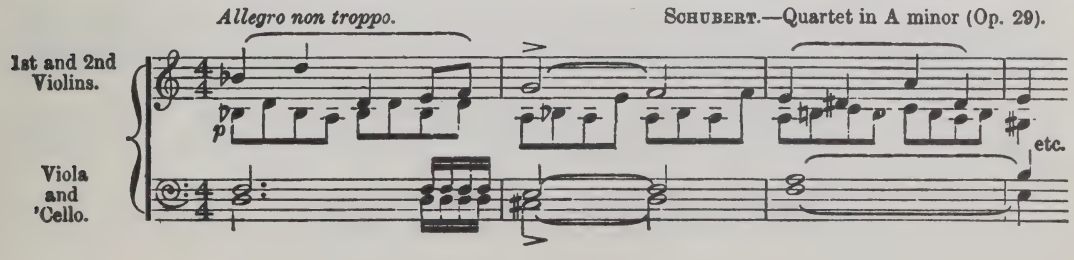
N.B.—Further material will be found in the Author's *350 Exercises in Harmony, Counterpoint, and Modulation* (pages 55–57, Sec. B) ; also in the Supplement to the present volume, page xiv.

CHAPTER VIII.

FOUR-PART MELODIC WRITING.

1. **The difficulty involved in writing four flowing and independent parts is considerable, and the danger of producing an overcrowded effect in the music is one which it needs great skill to avoid. It therefore becomes increasingly necessary (as was pointed out on page 54, Note 1) to pass the chief melodic interest from part to part, and—in order to prevent heaviness and thickness of effect—to use *rests* still more extensively than in three-part writing, *e.g.*—**

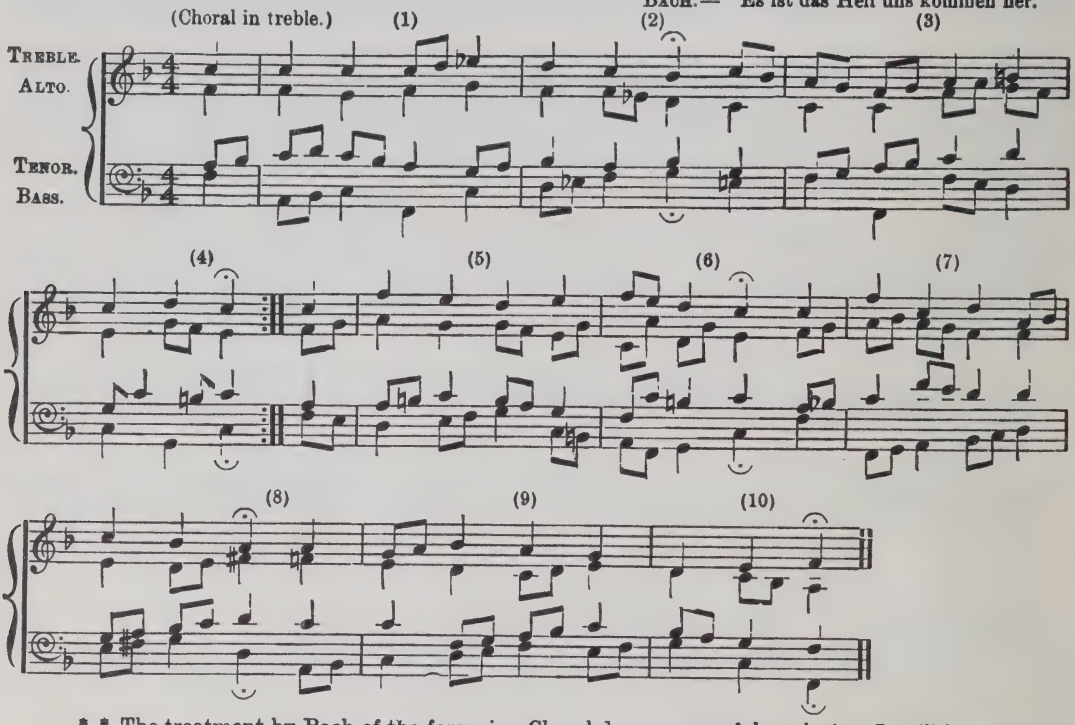


This breaking-up of the melodic line is especially noticeable in string-quartet writing, where something of the kind is usually necessary unless it is desired that one or more of the parts shall stand out in melodic prominence against a simple background of harmony or accompaniment, *e.g.*—

2. Two types of exercise may profitably be undertaken by the student at this stage of his work. The first of these consists of the addition of three florid parts to a subject moving mostly in pulse-notes (*e.g.*, a "choral" or hymn-tune); the second in the writing of three florid parts against a *florid subject.*

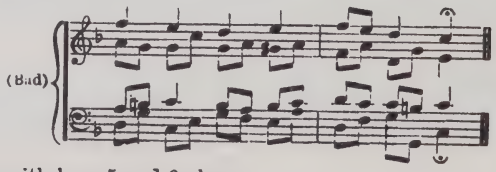
The following are examples of each:—

I. *"Choral" chiefly in crotchets:* three florid parts added, mainly in pulse-notes and half-pulse-notes.

BACH.—"Es ist das Heil uns kommen her."

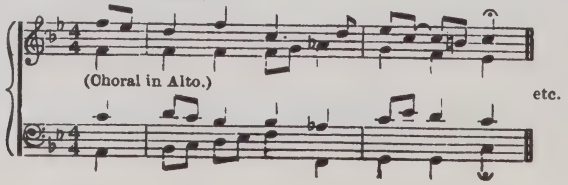


*** The treatment by Bach of the foregoing Choral deserves careful analysis. It will be observed that a movement in half-pulse notes (quavers) is maintained throughout, this movement being effectively distributed among the several parts. In bar 6 will be seen a point at which Bach has made them *all* move simultaneously in half-pulse notes; but it should be noted that the use of more than two quicker-moving parts in this way as a rule causes a certain heaviness and a sense of over-elaboration which the student must be careful to avoid. The effect usually produced is that of too rapidly-changing *harmony, e.g.*—



N.B.—Compare this with bars 5 and 6 above.

In working exercises of this kind, the Choral should be placed in each of the voices in turn, and florid parts added. The following example shews the opening of the Choral "Es ist das Heil" transposed a 5th lower for the Alto voice:—



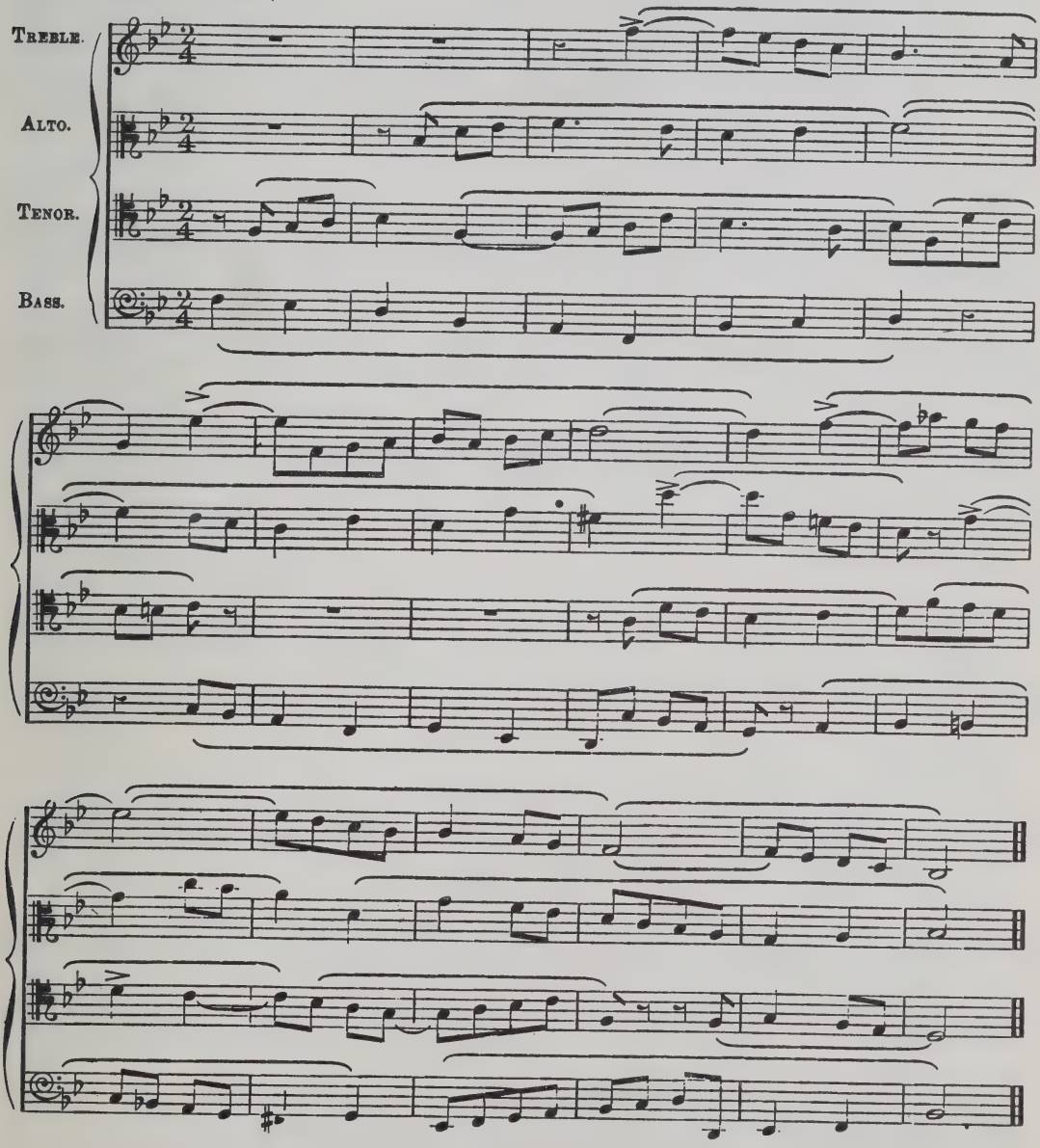
EXERCISES.

Take the Chorals given on pages 57 and 58 of the Author's *350 Exercises in Harmony, Counterpoint and Modulation*, or in Frederick Corder's *Exercises in Musical Composition* (Forsyth Bros.), and work them according to the foregoing directions. The subjects given on page ix of the Supplement (for Chapter VII) are also suitable, as are any of the Chorals or Hymn-tunes in the present volume.

II. *Florid Subject: three other florid parts added.*

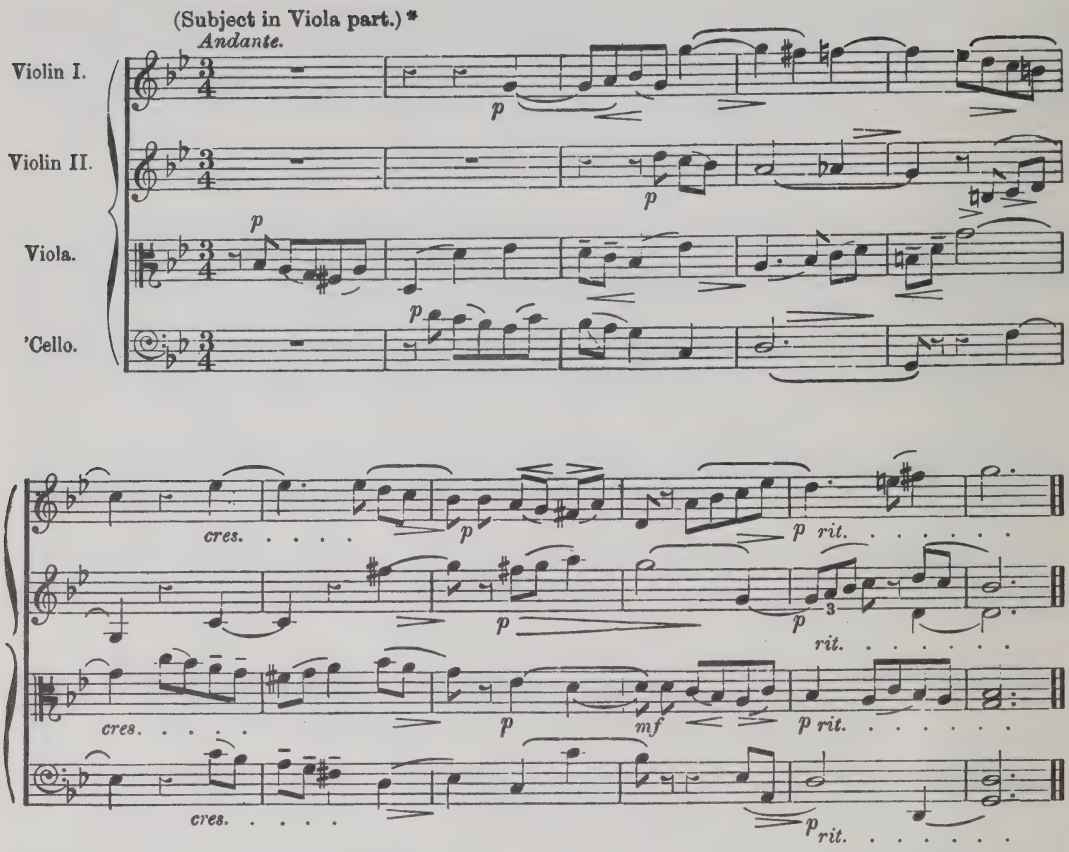
Example I.

(Subject in Bass.*)



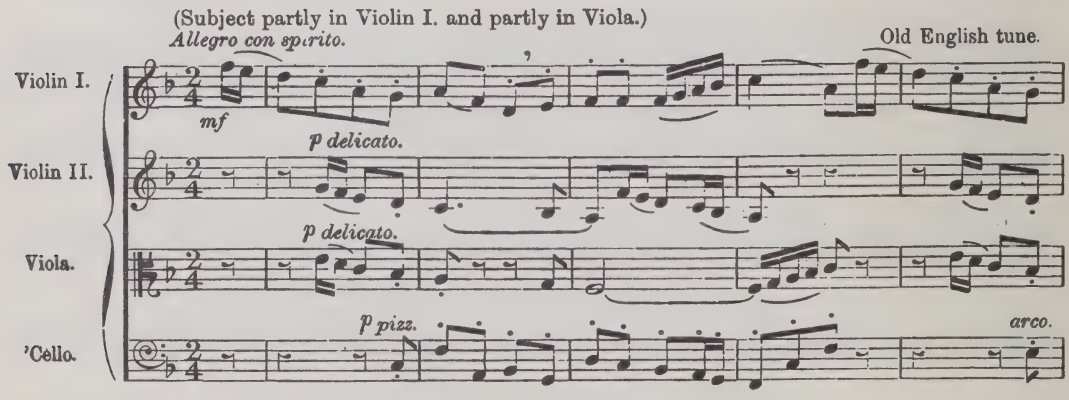
* This is the same subject as that worked in 3 parts on page 54. Compare the differences in treatment.

Example II.

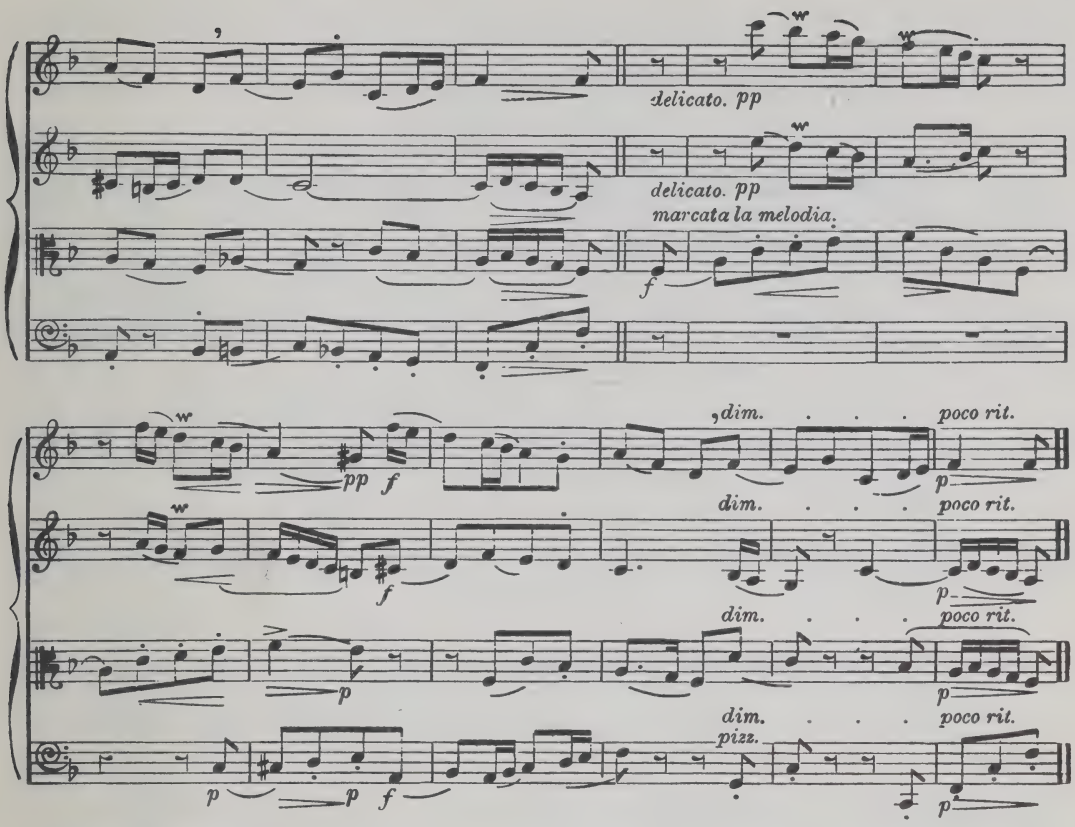


N.B.—In addition to the frequent use of free imitation in the above example, attention should be paid to the crossing of the parts in several places for the purpose of (i) a better melodic line, or (ii) the employment of some special "register" of one of the instruments concerned.

Example III.



* Compare this example with that on page 56, where the same subject is used for String Trio.



Notes on Example III.

(*a*) When a melody begins with an Anacrusis,* it is often advisable not to harmonize it, and even not to harmonize the first metrically-accented note, but to bring in the other parts at the following *weaker beat.* Especially is this effective when the opening figure of a melody can be imitated (as in the foregoing example).

(*b*) An initial figure may also frequently be treated as a means by which an organic connexion may be maintained between the various sections of a whole piece, and thus produce a certain feeling of unity. The degree of importance given to the little rhythmic figure occurring first in the opening bars, will hardly escape observation.

(*c*) The judicious employment of rests, especially before the introduction of such a rhythmic figure, always gives point, and prevents thickness in the harmony (*see* Sec. 1). It almost goes without saying that rests should not be introduced simply because the writer cannot think of any note or notes to put in their place!

EXERCISES.

(*a*) Work the exercises given on pages 57 and 58 in four parts, instead of three. Be careful to avoid *thickness* of harmony, by the judicious use of rests.

(*b*) The Subjects named in Sec. 5 on page 58 are also suitable for Florid treatment in four parts, and further material will be found in the Author's *350 Exercises in Harmony, Counterpoint, and Modulation* (pages 56, 57), and also in *Unfigured Harmony*, by P. C. Buck, (Clarendon Press, Oxford).

(*See*, moreover, the Supplement to the present volume, page xiv.)

Final Note.—The subject of Melodic writing in more than four parts cannot, for reasons of space, be considered in the present volume. The student is referred to the Author's *Practical Counterpoint*, especially to the chapters on "Free Counterpoint."

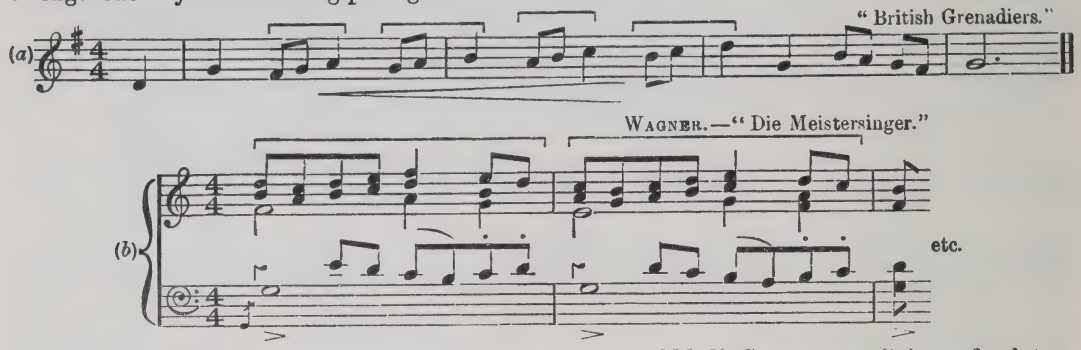
* See Glossary

APPENDIX A.

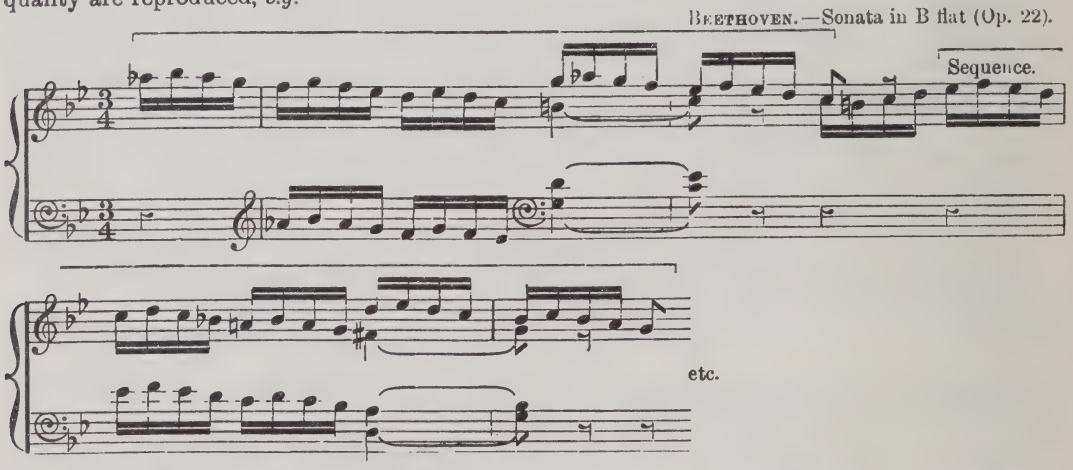
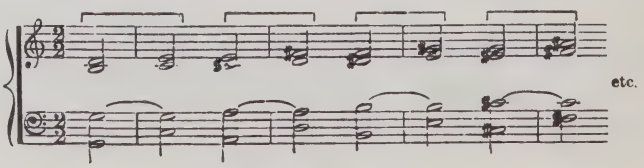
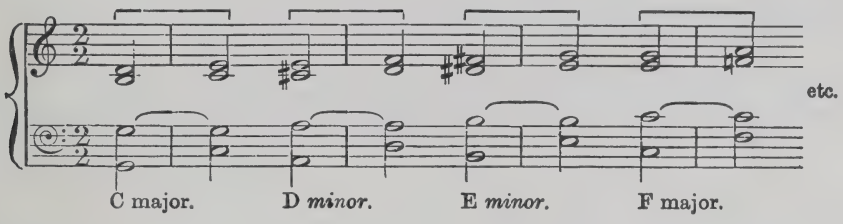
CONCERNING SEQUENCES AND PEDALS.

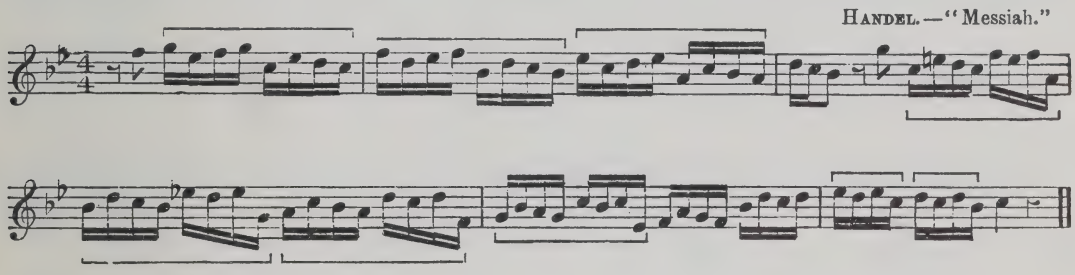
I.—SEQUENCES.

1. THE reproduction of a melodic figure or phrase, at a higher or lower pitch (generally known as a Sequence) is, as a reference to almost any example of vocal or instrumental music will shew, an important factor in the development of a musical idea or thought. The quotation from Bach's 1st *Two-part Invention* on page 11 affords proof of this assertion, which is further strengthened by the following passages:—

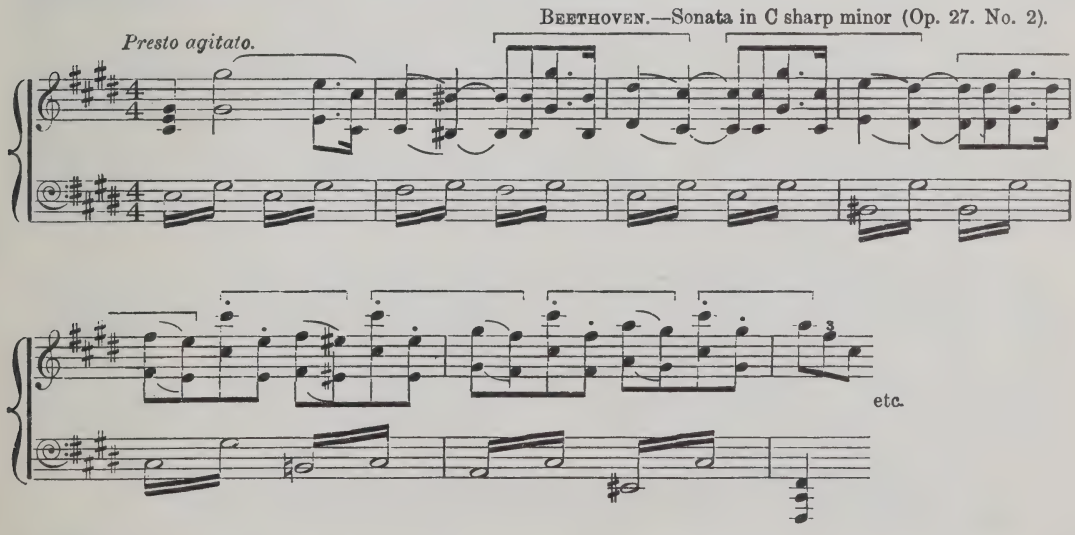


The first of the above examples would be described as a *Melodic* Sequence, as it is confined to a single part; the second as a *Harmonic* Sequence, for the reason that the repetition of the original passage is carried out exactly in every part of the harmony (compare bars 1 and 2 in ex. (*b*)).

2. Sequences are usually classified under the headings of Tonal, Real, and Mixed (or Modulating). A *Tonal Sequence* is one in which, as in (*a*) and (*b*) above, the *number* of each original interval (2nd, 3rd, 4th, etc.) is preserved in the repetitions, but not always its *quality* (major, minor, etc.). A *Real Sequence*, on the other hand, is one in which both number and quality are reproduced, *e.g.*—

In a Real Sequence the key obviously has to be changed at each repetition, and—especially in the case of rising Sequences in major keys—it is at times difficult to produce a wholly satisfactory result, *e.g.*—

The type of Sequence sometimes described as "Mixed," or "Modulating," is one in which there is an interchange of major and minor keys in the repetitions, and in which the effect is often far better than in the case of a *Real* Sequence. For example, the above passage could be rendered much more musical in the following manner :—

3. In the music of the Handelian period the use of the Sequence becomes at times a somewhat trying convention, and hundreds of instances of this can be found, of which the extract that follows is a typical specimen :—



4. A more artistic result is in very many cases produced by a form of Sequential progression in which room is left for differences of detail, and in which the original idea is carried out with a certain degree of freedom in outline, *e.g.*—

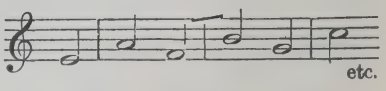


In such cases the general effect of the music is sequential, although—for the reason that the reproduction of the intervals of the first idea is not exact—an actual *Sequence* does not occur. Beethoven and the more modern composers have made conspicuous use of this freely sequential

type of writing in the development of their themes, realizing that it provides with marked success the elements both of unity and variety.

5. In the carrying-out of a Tonal sequence (*i.e.*, one not leaving the key), certain licences are permitted :—

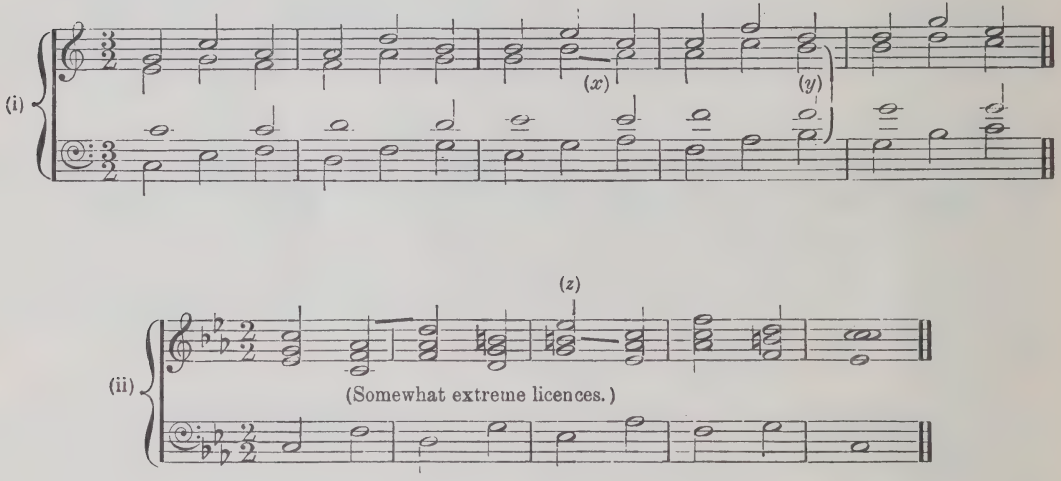
(*a*) Augmented intervals may occur melodically without restriction, *e.g.*—



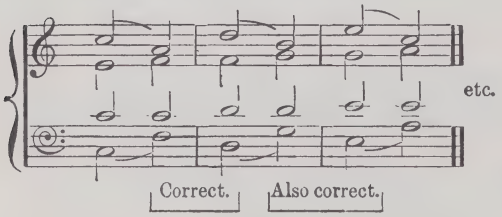
(*See* also bars 1–2 in Ex. (ii) below.)

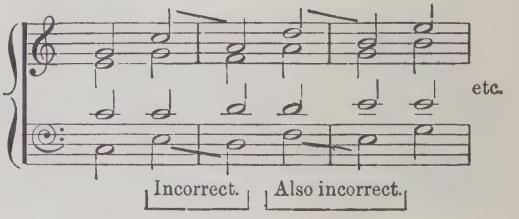
(*b*) The Leading-note ceases to be a note with a special tendency, and may also be doubled (*see* (*x*) and (*y*) in Ex. (i) below :—

(*c*) Diminished and Augmented triads may be treated with the freedom of concordant triads, the 5th in such chords being absolved from the usual rules of resolution (*see* (*y*) in Ex. (i) and (*z*) in Ex. (ii)) :—



The above-named licences should occur, however, only in the *repetitions*—not in the original progression—and it is important that the junction between that original progression and the first repetition shall be correct, and not involve any fault of melodic or harmonic movement, *e.g.*—

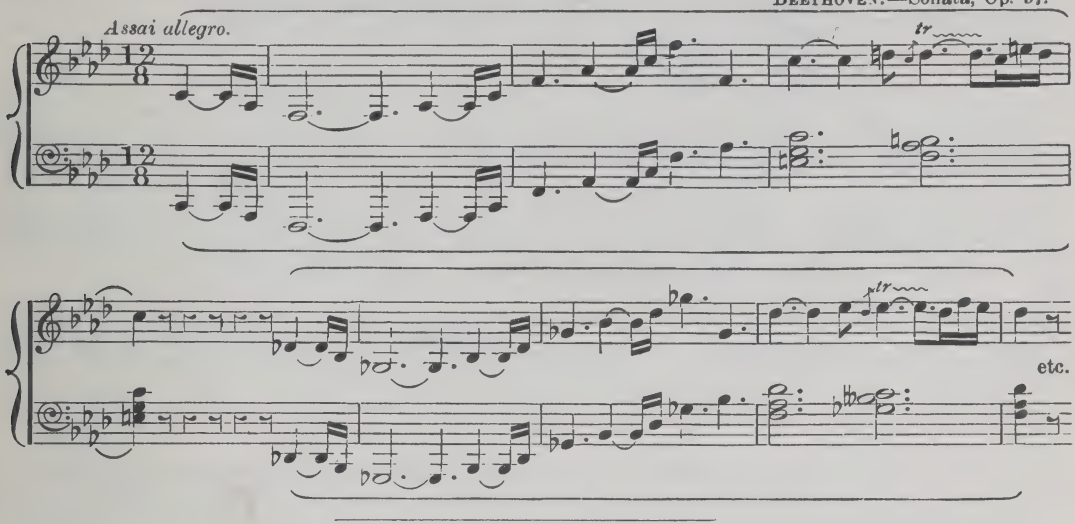




6. The examples of Sequence in this Appendix will have shewn that the length of the actual passage to be reproduced sequentially may vary considerably. As the majority of those given have been short, it will be well to conclude with one in which the original progression is of con-

siderable size; Beethoven has provided a superb instance of what the late Sir Hubert Parry called a "long-limbed" Sequence, in the opening of his Op. 57:—

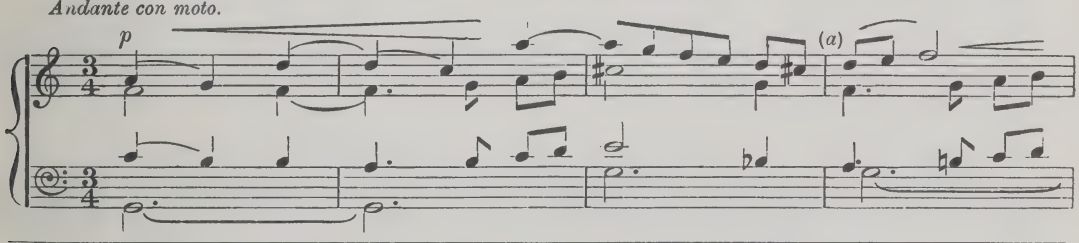
BEETHOVEN.—Sonata, Op. 57.



II.—PEDALS.*

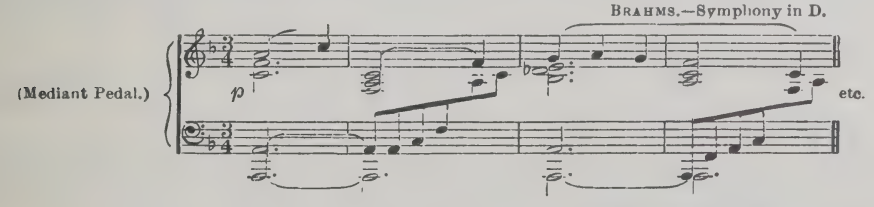
7. A pedal (or pedal-note) is a note, generally in the bass part, sustained through a succession of harmonies of which it may or may not form a part.

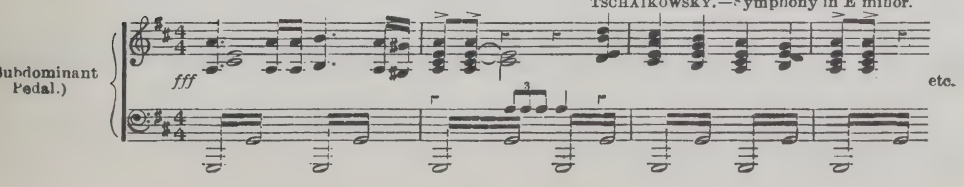
8. The pedal-note will almost invariably be either the Dominant or the Tonic,† the mental effect of the former being that of incompletion, or unrest; the effect of the latter being generally one of tranquillity or conclusiveness. The following example will demonstrate this:—

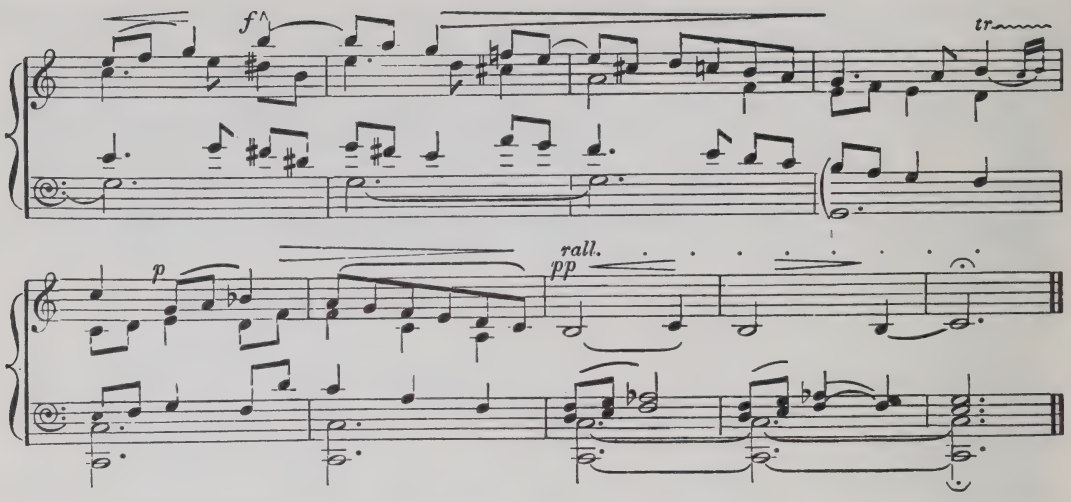


* The greater part of the following matter concerning Pedals is reproduced from the Author's *Practical Harmony*. (Joseph Williams, Ltd.)

† Modern composers occasionally use other degrees of the scale as pedal-notes, *e.g.*—

BRAHMS.—Symphony in D.

TSCHAÏKOWSKY.—Symphony in E minor.





9. The above passage illustrates several points in connexion with the treatment of pedals;—

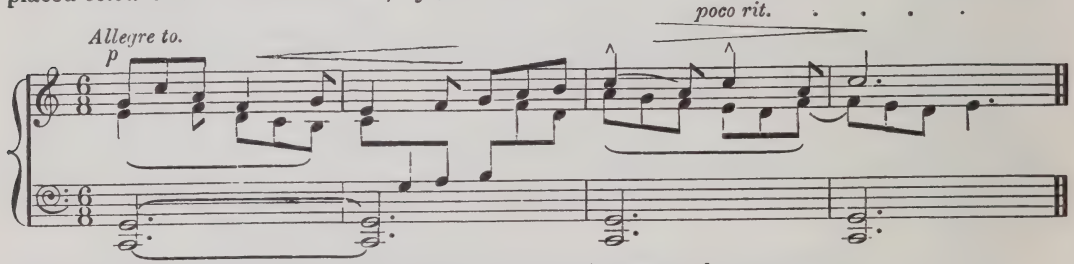
(i) That, where the pedal *forms no part* of the harmony, as at (*a*), the part next above the pedal should be regarded as the *bass*, and proceed according to the rules of progression applicable to a bass part.

(ii) That modulations may occur on a pedal, the most usual from a major key being to the keys of the Supertonic minor (as in bars 3 and 4), and the Mediant minor (as in bars 5 and 6) upon a Dominant pedal, and to the Subdominant key (bars 9 and 10) upon a Tonic pedal.*

(iii) That, where a Dominant pedal and a Tonic pedal occur in succession, the Dominant pedal usually precedes that on the Tonic.

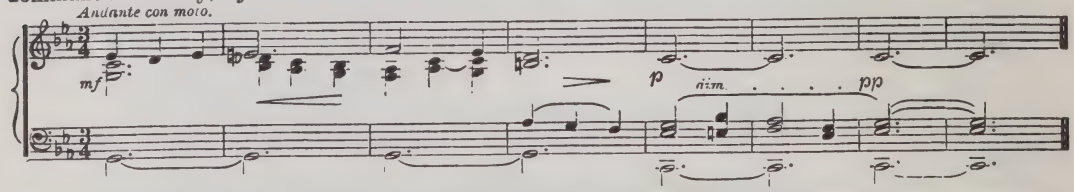
(iv) That a pedal should, in most cases, be quitted only when it forms part of the harmony. (*Vide* bar 8 of example in Sec. 8.)

10. Occasionally the Dominant and Tonic pedals are used at one and the same time. They then form what is known as a "double pedal." The Tonic pedal is then almost invariably placed *below* that of the Dominant, *e.g.*†—



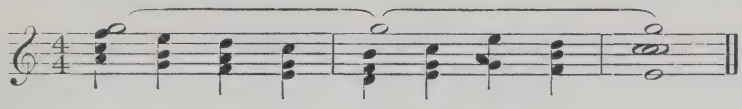
Double Pedals are frequently to be found in music of a pastoral nature.

* When a modulation occurs on a pedal in a minor key, it is generally a transient one to the Subdominant minor key, *e.g.*—

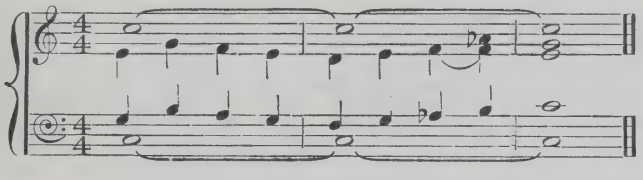


† A notable instance of the disregard of this generally observed rule is to be found towards the end of the Scherzo in Beethoven's C minor Symphony, where there occurs a Double Pedal, lasting through many bars, with the Dominant *below* the Tonic.

11. When the pedal-note occurs in one of the upper parts, instead of in the bass, it is termed an "inverted pedal," *e.g.*—

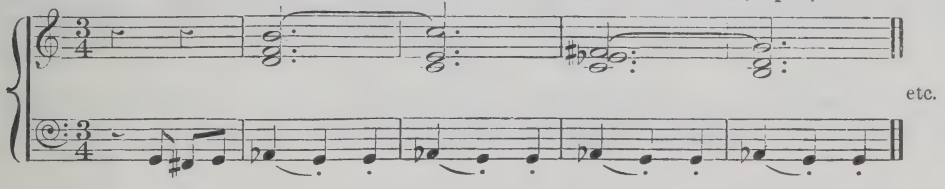


12. Sometimes the pedal-note is taken in the bass and in an upper part at the same time, as in the following passage:—

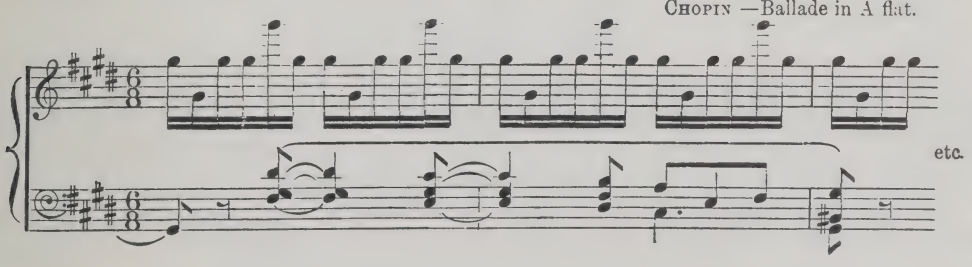


13. A pedal is occasionally found in a "decorated" form, as in the following instance, where the pedal G is in every bar preceded by an accented passing-note, A♭:—

BEETHOVEN.—Sonata, Op. 2, No. 3.



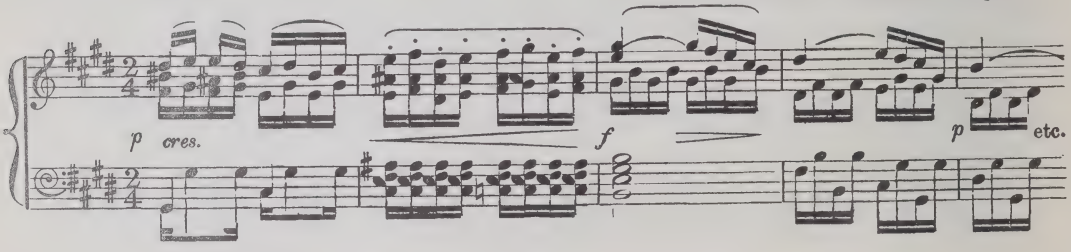
or as in this well-known passage from Chopin, where the inverted pedal G♯ is taken in a "broken" form over a range of two octaves:—

CHOPIN.—Ballade in A flat.

APPENDIX B.

SPECIAL PIANOFORTE IDIOMS.

EXPERIMENTING AT THE PIANOFORTE.

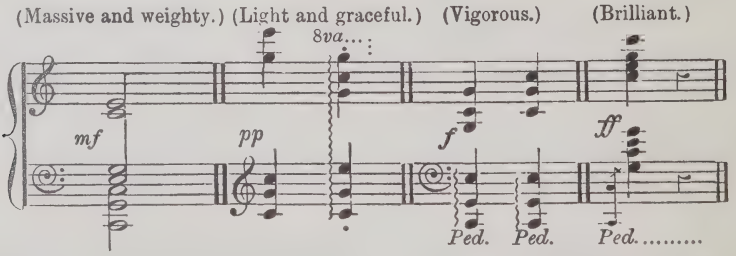
1. It is important that the student should, at a comparatively early stage of his work, become familiar with the method of laying-out his chords and progressions in a manner specially suitable for the Pianoforte.* Although the main principles of four-part harmony will be the foundation of his work in this direction, it almost goes without saying that the chords need not be restricted to that number of actual parts, but that the notes may (where necessary) be doubled more freely, and the form of the chords themselves regulated by the special effects of "colour" from time to time desired, as in the following example :—

Chopin —Etude in E (Op. 10).

*** Observe the varying "density" of the harmony.

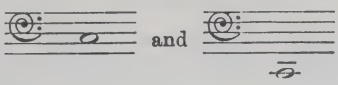
I.—THE SINGLE CHORD.

2. In his first experiments at the keyboard he should endeavour to arrange *single chords* in as many different ways as possible, carefully discriminating between their varying degrees of effectiveness.

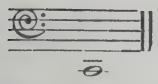
He will be helped in this task by the following considerations :—

(*a*) The massiveness, brilliancy, or delicacy of a chord largely depends upon the spacing of its notes (together with its actual pitch), *e.g.*—

* In the present volume this end has from the first been kept in view, and certain directions in the matter have, it will be remembered, been given from time to time for the student's guidance. This Appendix deals, however, with a wider application of the subject, and may profitably be studied concurrently with the earlier portions of the book.

(*b*) The lower their pitch, the less closely (as a rule) should the notes of a chord be placed to one another. Roughly speaking, it is better to separate sounds lying between

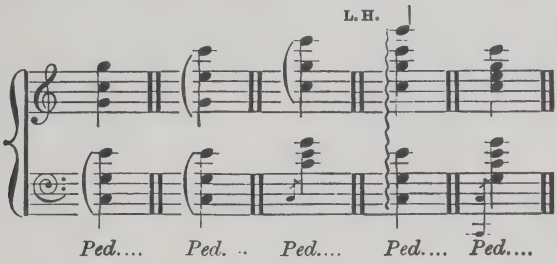


by an interval larger than a 3rd, *e.g.*—

Below  it is advisable, usually, to place the sounds an 8ve apart.

N.B.—In this connexion, the 3rd of a chord requires particular care in doubling, and should not be duplicated too low down, *e.g.*—

(*c*) The Pedal is the means by which a wide range of sounds (impossible to be sustained by the fingers alone) may be included within the chord :—



EXERCISES.*

A. Arrange the Tonic triad † (in various major and minor keys) in as many different ways as possible, varying the *density* of the harmony in the manner indicated above.

N.B.—The amount of tone should range from *pp* to *ff*.

B. Treat similarly (*a*) the Subdominant,† (*b*) the Dominant † triad in various major and minor keys.

C. Proceed in the same way with the Secondary triads † of major and minor keys.

II.—CHORD-PROGRESSION.

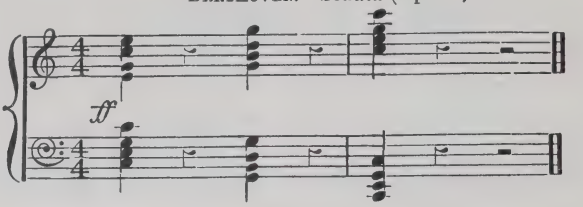
3. The next stage in the consideration of Pianoforte-writing is that of the *progression* from chord to chord when the harmony is amplified in the manner already alluded to.

4. As it is the effect of the chord *in the mass*, rather than the movement of single parts, that is the chief concern, the actual progression will largely depend upon (*a*) convenience of

* To be both played and written. † In root-position.

playing, (*b*) effects of "colour." Passages such as the following are frequently to be met with in Pianoforte music :—

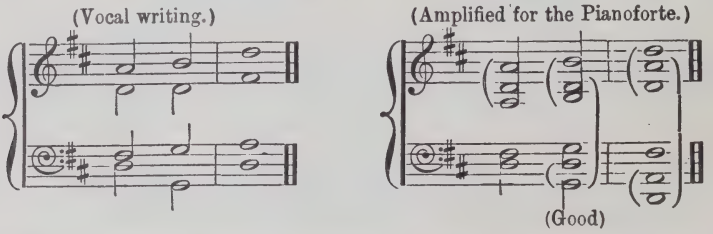
BEETHOVEN.—Sonata (Op. 53).

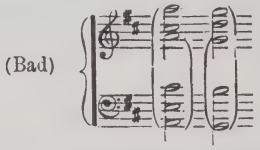


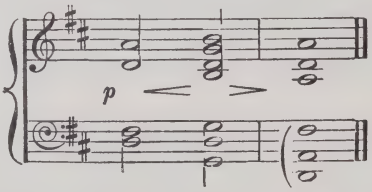
containing examples of consecutive 5ths and 8ves which in vocal writing would be not only objectionable but silly. It is obvious that the chords are here arranged so as to lie easily under the hands, and it is no less clear that the ear does not recognize any actual movement of separate parts (except the "extreme" parts), but only that of the chords as *tone-masses*.

5. The principles set forth below may be taken as affording some guide in the matter which, however, is clearly one for the exercise of the most careful aural judgment.

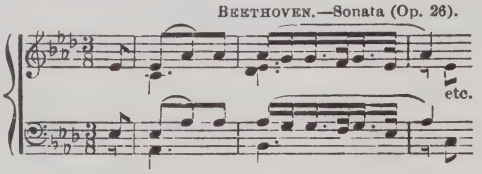
(*a*) The strict rules of four-part harmony as to "consecutives" do not apply to the same extent, particularly between chords whose roots lie more than a 2nd apart, *e.g.*—



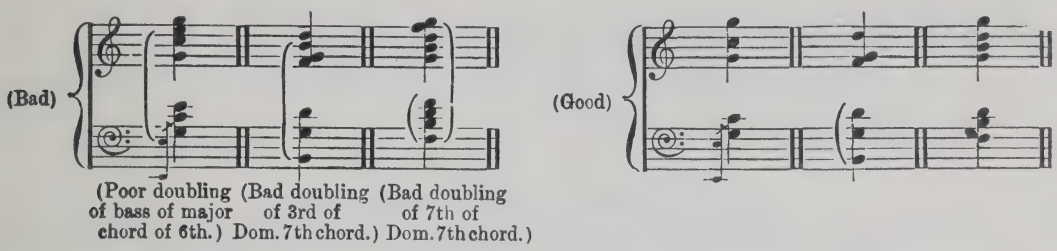
But no upper or middle part of the harmony should proceed in consecutive 8ves with the *bass*,* *e.g.*—

(*b*) The number of notes in successive chords may vary considerably ; this is largely due to the need for laying-out the harmonies in the most convenient manner for the hands of the player, as well as for the actual musical effect required :—

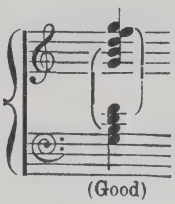


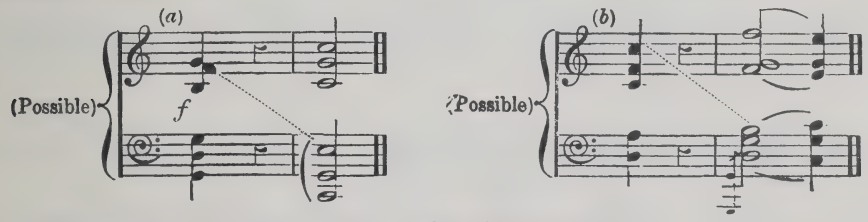
* As already mentioned (page 84, Sec. 11 (*b*) and foot note thereon), any *melodic* part may be freely doubled in 8ves, for the purpose of making it prominent, *e.g.*—

BEETHOVEN.—Sonata (Op. 26).

and the bass-part itself is frequently strengthened in 8ves, as shewn on page 68.

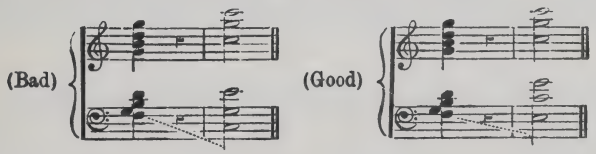
(*c*) Notes that are in any degree "sensitive" as regards doubling or progression (*e.g.*, the major 3rd of a triad, the Leading-note, or any note requiring special resolution) should not be doubled *if they appear in the bass* :—


(Bad)
(Good)
(Poor doubling of bass of major chord of 6th.)
(Bad doubling of 3rd of Dom. 7th chord.)
(Bad doubling of 7th of Dom. 7th chord.)

but such "sensitive" notes may be doubled freely when they occur only in the parts *above* the bass, *e.g.*—

(*d*) The actual movement of notes requiring resolution is often freer in the upper parts of massive harmony for the Pianoforte, than in four-part vocal writing, and such notes may, if the instrumental effect justifies it, be resolved in a different octave from that in which they themselves appear :—

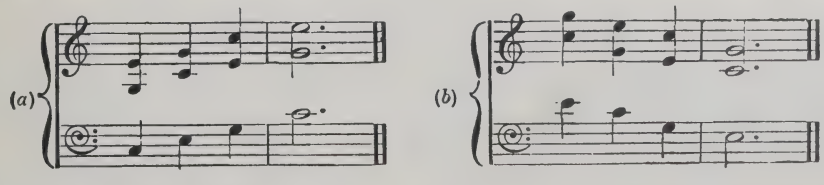


N.B.—Such freedoms are, however, unallowable in the *bass* :—



EXERCISES.*

D. Arrange the various positions of both Primary and Secondary triads (in major and minor keys), in as many different ways as possible, for the Pianoforte, taking a chord-succession such as the following as the basis of these experiments :—



* To be both played and written.

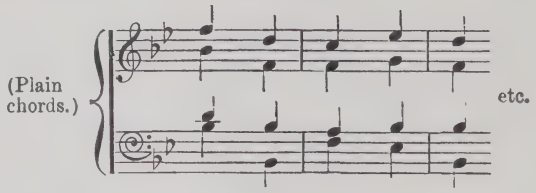
E. Take any of the chord-successions given in Roman numerals in the chapters on Triads and their inversions (Chapters IX–XIV), and similarly arrange them for the Pianoforte.

F. Arrange the various positions of the chord of the Dominant 7th (in all keys) in several ways, resolving each on Tonic harmony. (Chapter XV.)

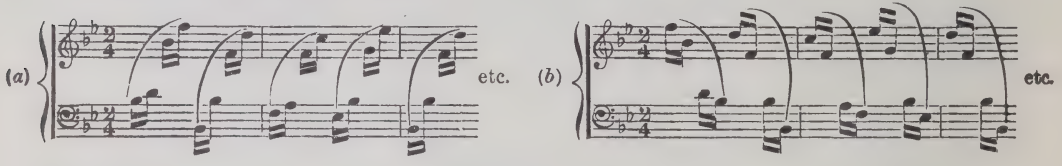
G. Take the chord-successions given in Roman numerals in Chapter XV and succeeding chapters, and arrange them for the Pianoforte.

III.—DECORATION AND FIGURATION.

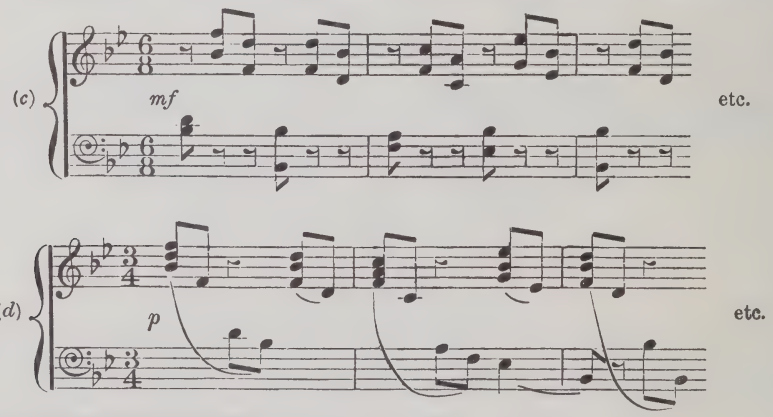
6. Chords (as has already been seen on pages 90, 95, 100, etc.), are often taken in succession in "broken" or arpeggiated forms, and in many cases the strict four-part writing is distinctly traceable :* *e.g.* –



The same in simple arpeggio-forms :—



7. But much more can be done, by the amplification of the chords in the manner already described ; their treatment will then be regulated by the principles set forth in Sec. 5.



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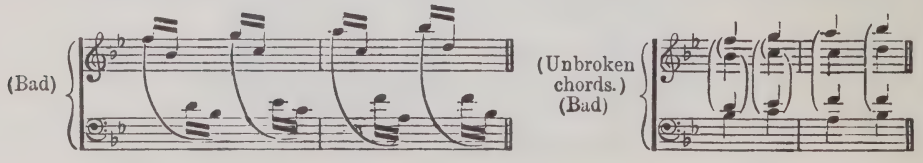
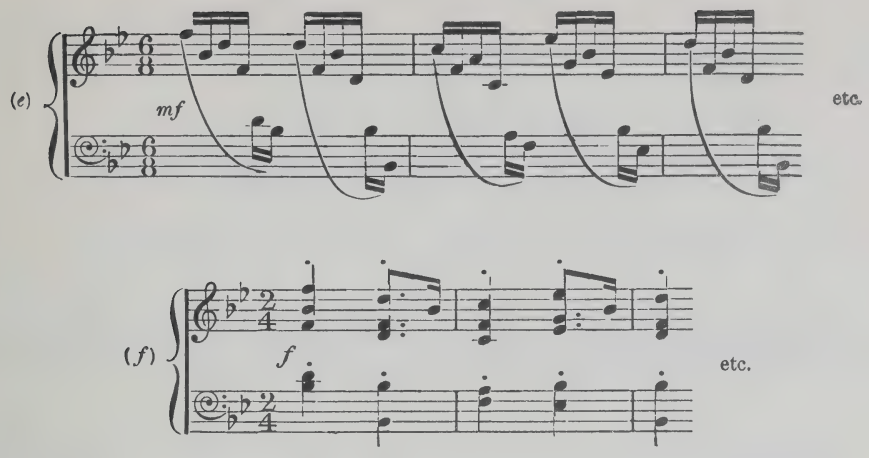
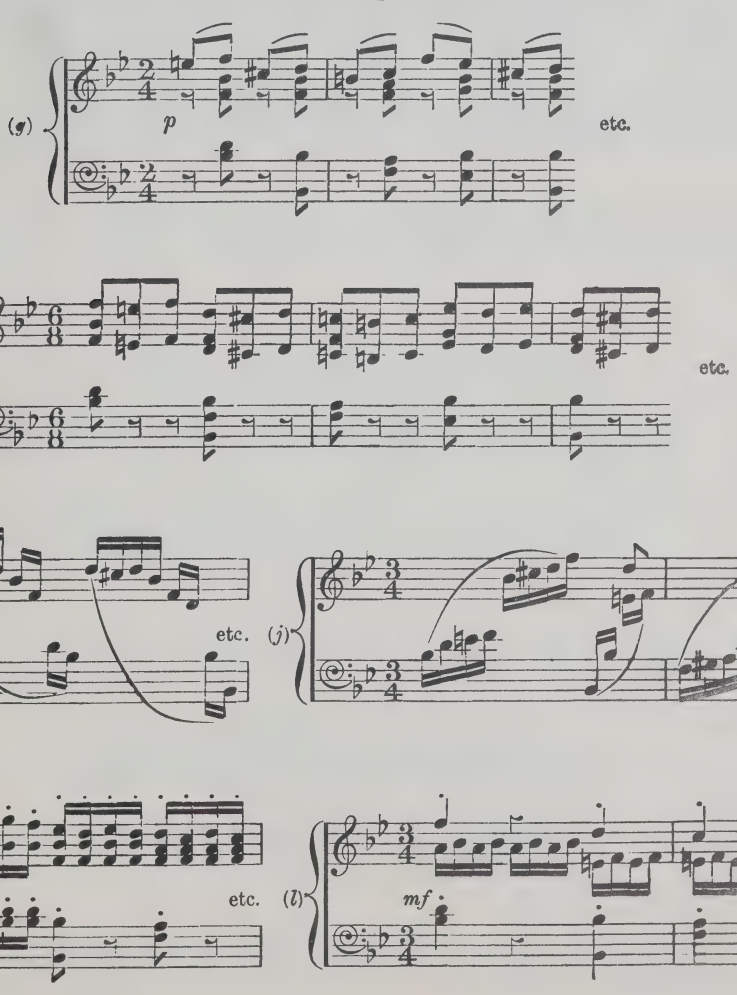
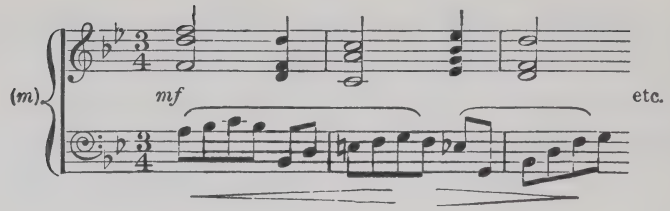
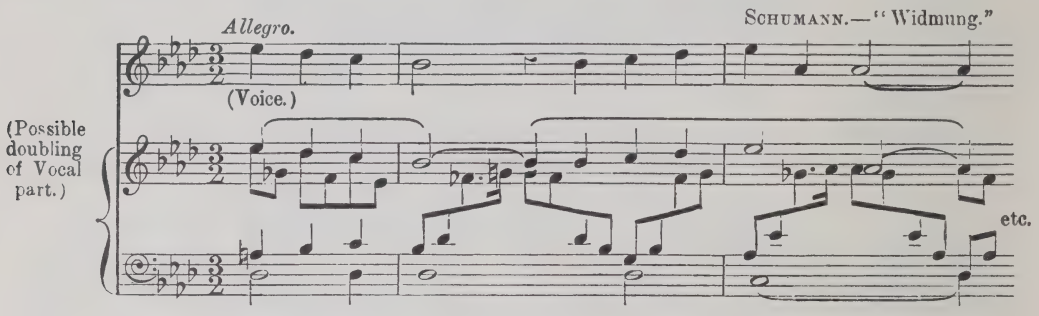
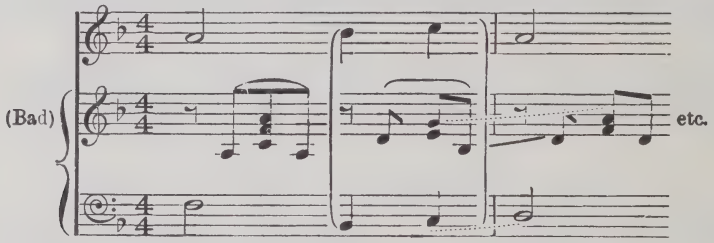
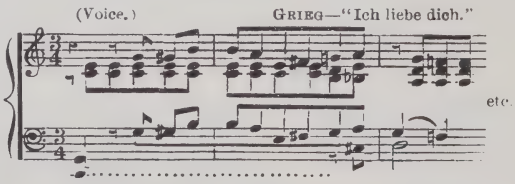
* In most instances, the success of the figurated harmony may be tested by playing the chords in an unbroken form :—

8. The addition of unessential notes widens the possibilities considerably :—



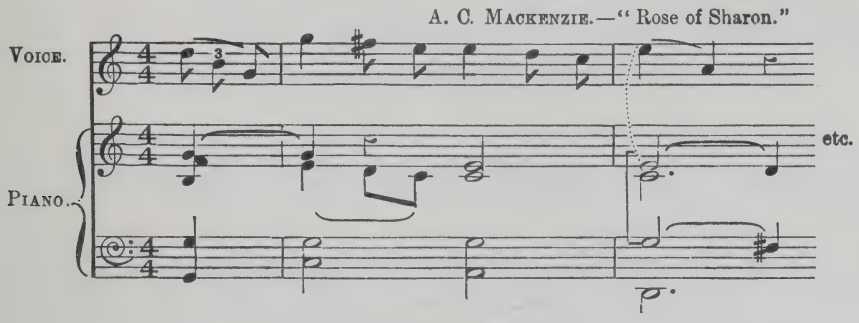


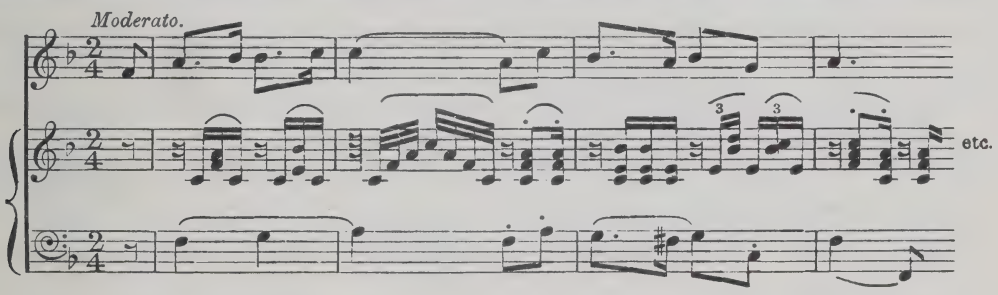
9. In the case of a melody for a voice, or any solo instrument (such as the Violin), the Pianoforte accompaniment may double the melody in the unison or the 8ve, but this should be done sparingly, as it is likely to interfere with the spontaneity of the soloist's rendering *:—



but—as has already been seen—(i) the *bass* and the melody, (ii) the bass and the upper parts of the accompaniment, must proceed in pure harmony :—

N.B.—In the following example, the L.H. part marked |____| is not the *actual bass*, but merely a strengthening of the melody. The low C is virtually implied as bass :—

* A melody played by a bowed instrument should rarely, if ever, be doubled *in the same octave* on the Pianoforte ; the effect is usually bad.

10. A dissonant note in the melody, particularly if reproduced somewhere in the accompaniment, is free to move to other notes of the chord, provided that the resolution takes place in that accompaniment:—



11. Any figure chosen for the accompaniment of a melody should be carried out with a certain degree of consistency; rapid changes of style such as the following are clearly absurd:—

EXERCISES.

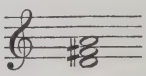
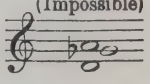
H. Take any of the Exercises in chord-progressions, given in Roman numerals in earlier chapters of this volume, and invent "decorated" versions similar to those in Secs. 6, 7, and 8.

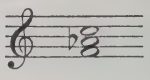
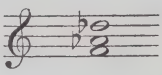
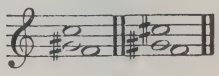
I. Take any of the songs in "The National Song Book"* (edition without harmonization) and write Pianoforte accompaniments to them.

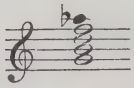
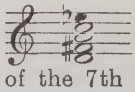
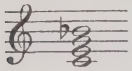
* *Boosey & Co.* Many melodies suitable for the purpose will also be found in "Additional Exercises to Counterpoint," by the late Dr. E. Prout (*Augener & Co.*).

APPENDIX C.

CONCERNING THE NOTATION OF THE CHROMATIC SCALE.

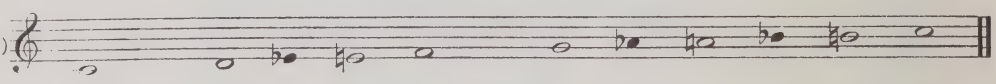
1. Two methods of writing the chromatic scale have, up to the present time, been fairly generally recognized ; these are known as the Harmonic and the Melodic respectively. The former, as its name implies, is based upon the idea that the formation of certain frequently-used chromatic chords necessitates its special manner of notation. For example, taking the key of C major for illustration, the chromatic triad upon the Supertonic manifestly demands an F ♯ (the augmented 4th from the key-note), and not a G ♭, thus :—  not  (Impossible)

Again, such familiar chords as the minor triad upon the Subdominant,  and the so-called "Neapolitan sixth,"  obviously compel the use of the minor 6th and minor 2nd from the key-note respectively ; the following would be absurd :— 

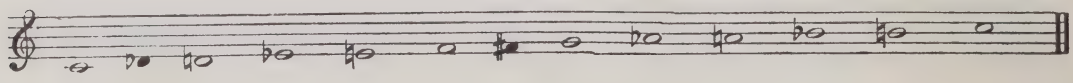
Further, the chord of the Dominant minor 9th  (Chapter XXIII) demands an A ♭, and not a G ♯, and the chord of the Supertonic minor 9th,  (Chapter XXVII) calls for an E ♭, and not a D ♯. Finally, the chromatic chord of the 7th found upon the Tonic  (Chapter XXVI) needs a B ♭, and not an A ♯.

2. As a consequence of such considerations as these, and the regarding of certain chords as being written with *Expedient False Notation*, a more or less logical method of writing the Chromatic scale has been rendered possible, sufficient for most ordinary purposes.

3. Each key therefore has its own *Harmonic* chromatic scale, formed according to the following plan. The notes of the major diatonic scale are taken as the foundation, to which are added the notes that differ from these in both forms (Harmonic and Melodic) of the Tonic minor scale :—

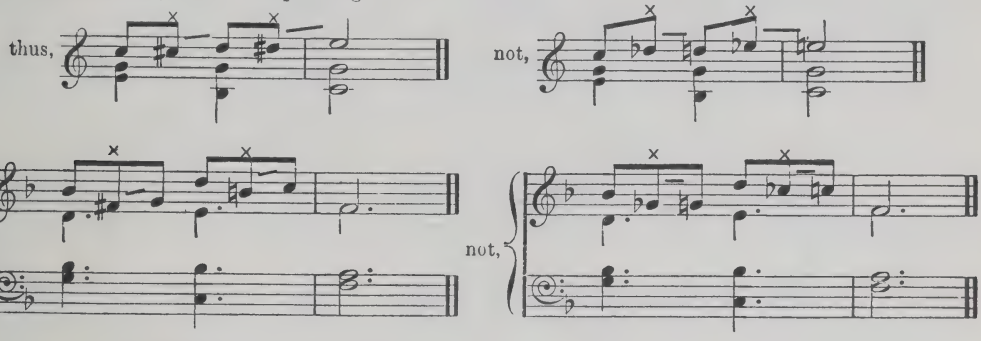
(Key C.) 

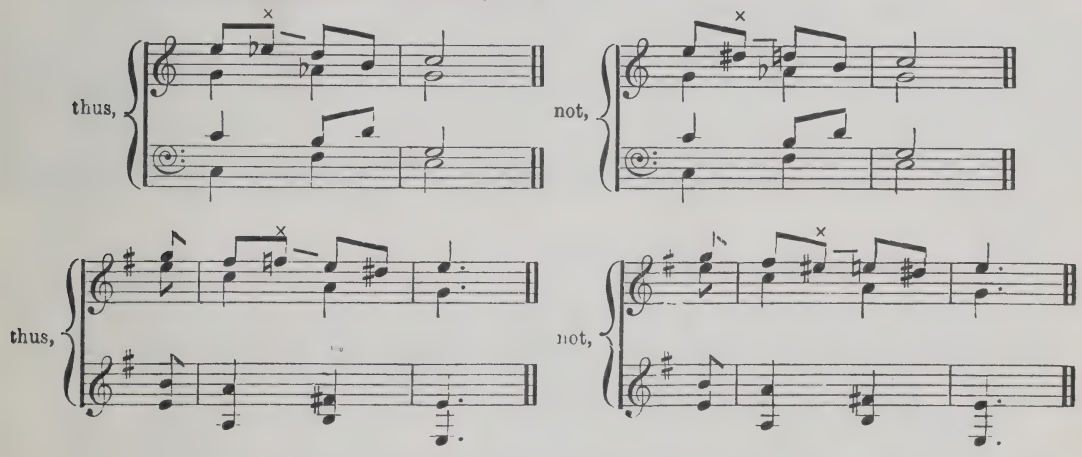
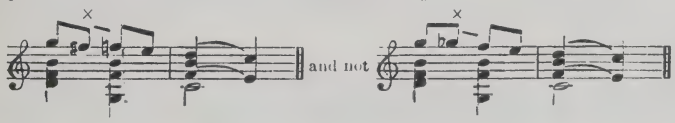
In order to fill up the gaps existing between the 1st and 2nd, and the 4th and 5th diatonic degrees, the *minor 2nd* and the *augmented 4th* from the key-note (as explained in Sec. 1) are added to the above :—

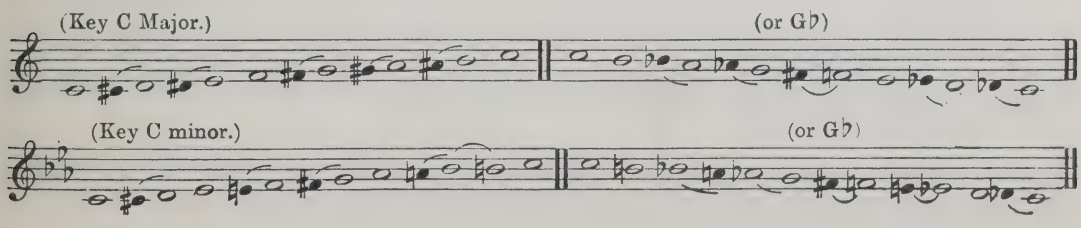


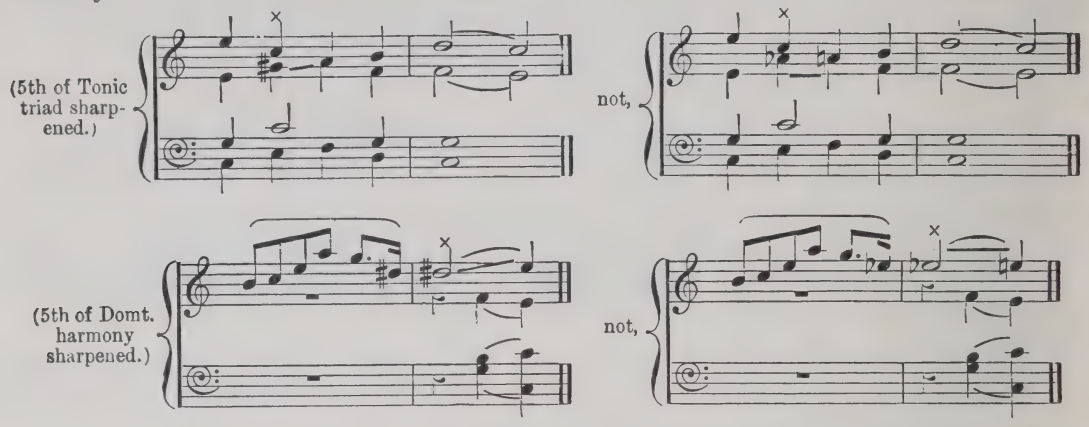
4. For the purpose of passing-notes, and melodic writing generally, this notation of the chromatic scale has never been consistently adhered to, and the name given to any *passing-note*—when foreign to the key-signature of any particular passage—has usually varied according to the direction of its subsequent movement. The chief point to be remembered is that, in order to avoid the use of unnecessary accidentals, it should be so written as to stand at the distance of a *diatonic semitone from the note to which it progresses*, whether up or down, *e.g.*—

(*a*) Upward progression of passing-note.

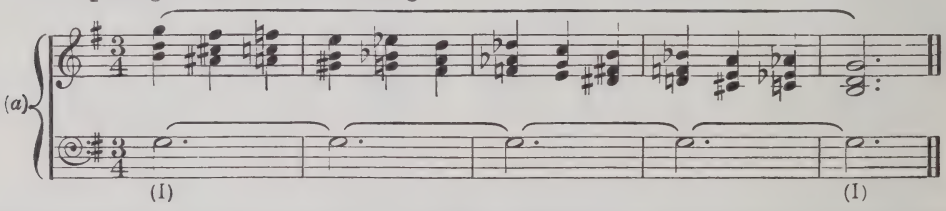


(*b*) Downward progression of passing-note.

N.B.—Composers, however, usually prefer to write, even in downward progressions, the augmented 4th from the key-note, rather than the diminished 5th, *e.g.*—

5. The outcome of these variations in notation is the form of scale called the *Melodic* (or *Arbitrary*) Chromatic scale, which differs in detail according to the particular mode of the key that is being used at the time :—

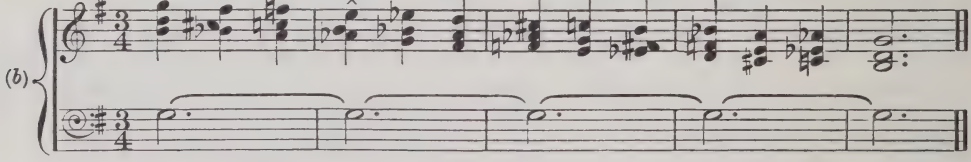


6. In the case of chromatically-altered chords, it is clear that, as they are produced by the substitution of a chromatic passing-note for the original diatonic note of the harmony, the directions given in Sec. 4 for the notation of passing-notes will apply with equal reason and force, *e.g.*—

7. As a basis for the notation of chromatic *chords* (as distinct from the chromatic alterations spoken of above), the Melodic chromatic scale has usually been rejected by later theorists, and the so-called Harmonic form exclusively used. In the case of most of the more usual and obvious chromatic harmonies its adoption is undoubtedly reasonable, practical and convenient; but it is necessary to qualify this statement by saying (i) that in the light of many modern harmonic developments it cannot be regarded as entirely adequate; (ii) that its exclusive use involves us in many far-fetched attempts to prove the existence of Expedient False Notation, even in the explanation of chords by no means confined to the experiments of Modernists.

8. In a passage such as the following:—



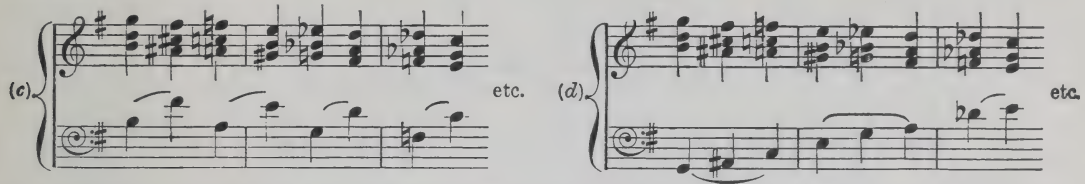
which is virtually a progression from one position of the Tonic chord of G major to another, by a series of "passing-chords," the use throughout of the Harmonic chromatic scale would, it is clear, bring about this curious result:—



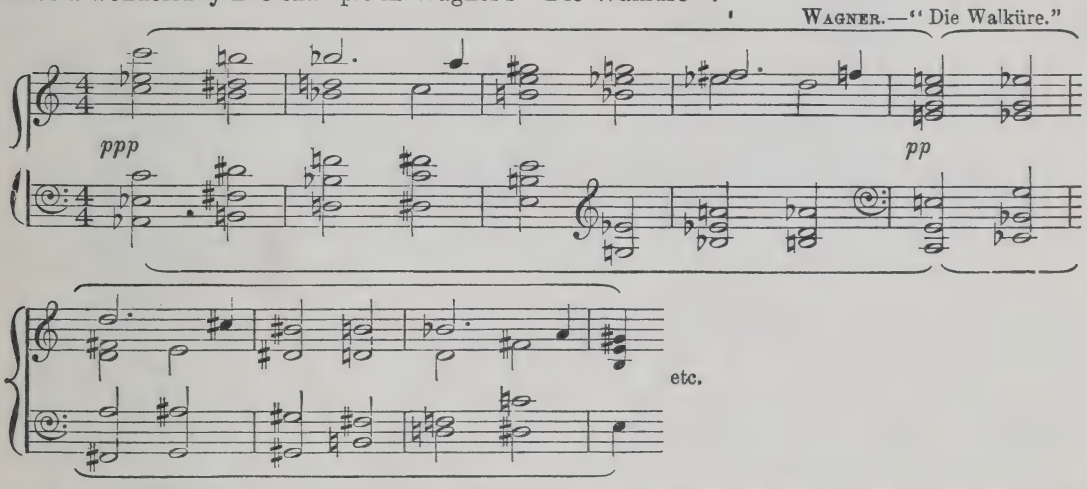
involving a most puzzling and useless complication for the reader. The three upper parts of the harmony at (*a*) obviously form a series of "chords of the sixth," and the combinations in Example (*b*) which are marked × are, with the notation there given, little more than meaningless from any harmonic standpoint.

9. It may be argued that these upper parts are nothing more than three streams of chromatic passing-notes upon Tonic harmony, and that, as such, the "Melodic" notation at (*a*)

would in any case be possible. But, in the following versions, the passing-notes really become integral harmonic factors:—

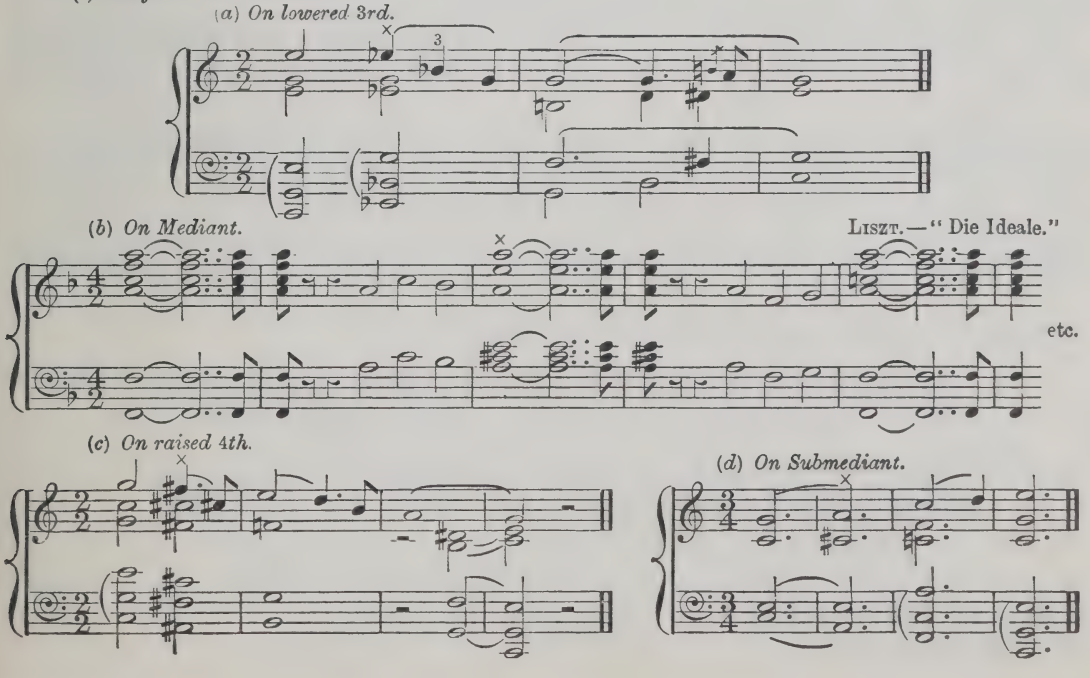


and a passage is produced in which the bonds of key, or tonality, are for the moment loosened—to return to a greater definiteness later on. Of such a loosening of the bonds of tonality we have a wonderfully fine example in Wagner's "Die Walküre":—

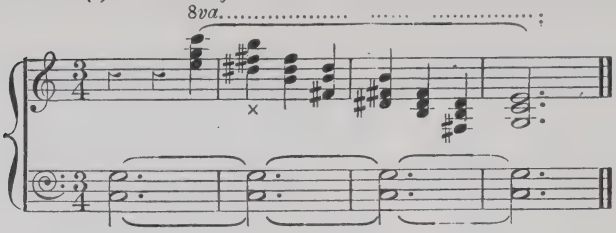


10. But we may go a step further; may not passages such as those given below be thought of as coming equally within the limits of one key, viz., the key of C?—

(i) *Major triads:*

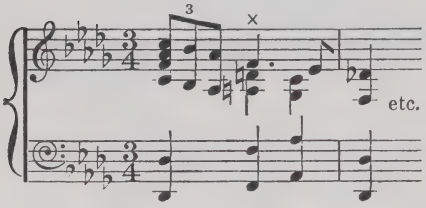


(e) *On Leading-note.* ELGAR.—"In the South."

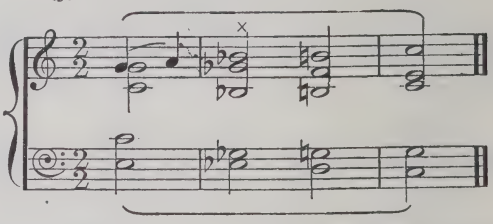


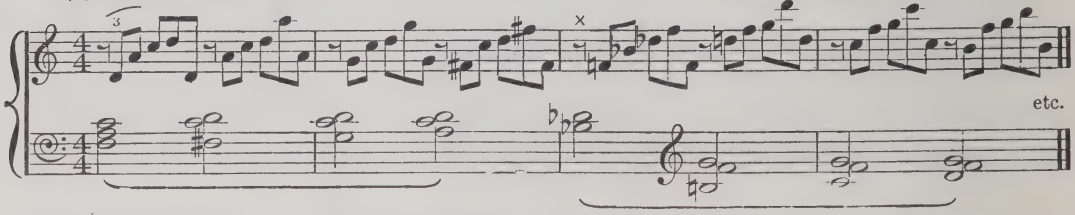
(ii) *Minor triads:*

(f) *On raised 1st.*
R. STRAUSS.—"Nachtgang."



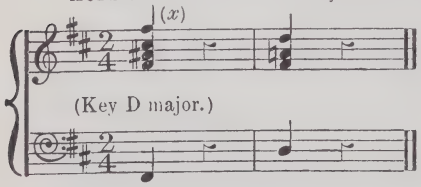
(g) *On lowered 3rd.*



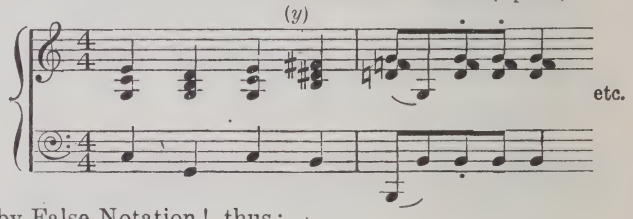
(h) *On lowered 7th.* SCHUMANN.—Concerto in A minor.

If so, then surely we are face to face with the fact that a more freely-written chromatic scale becomes necessary, even for *harmonic* purposes. For it is clear that the chords marked × in Examples (*b*), (*c*), (*d*), (*e*), (*f*), and (*g*) require notes not to be found in the Harmonic chromatic scale of their own special keys (viz., C♯, A♯, D♯, D♮, A♭, and G♭).

The late Professor Prout, in his *Harmony: its theory and practice* (17th edition), describes the chords indicated (*x*) and (*y*) in the following extracts (amongst others) as "False Triads":—

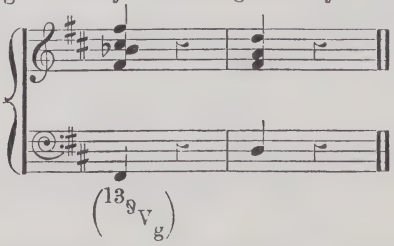
AUBER.—"Le Dieu et la Bayadère."



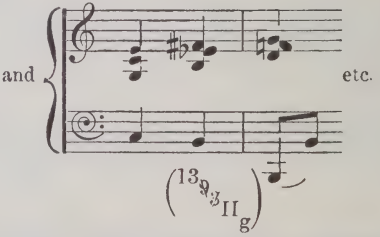
SCHUBERT.—Sonata (Op. 42).



and as being in reality 13ths disguised by False Notation! thus:—

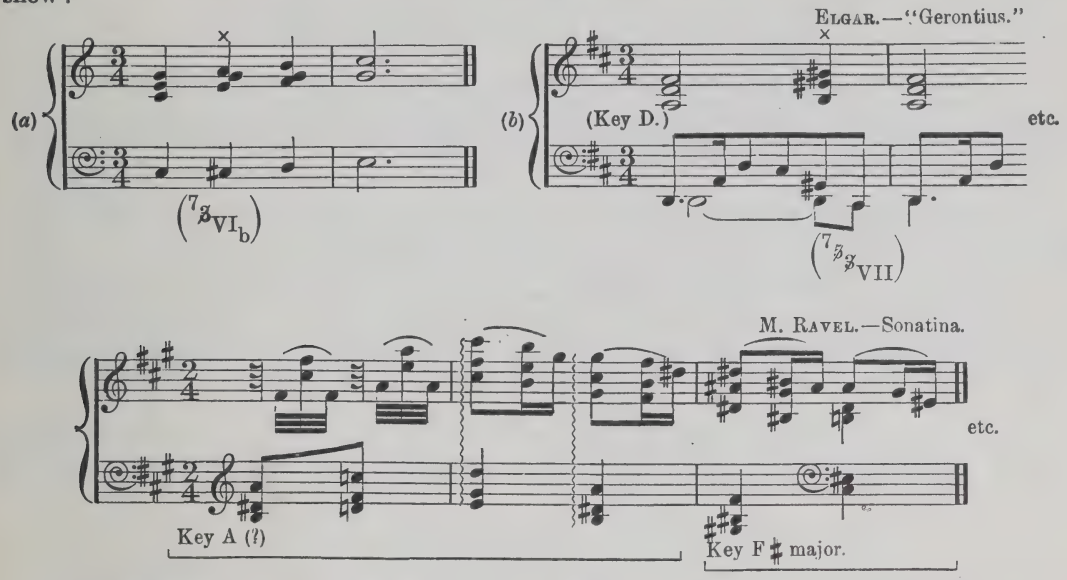


and



a theory which it is difficult for the ear to accept, or even to realize, though the intellect might acknowledge its ingenuity.

11. The fact really is that triads may be formed on every degree of the chromatic scale, and used within the key, without causing modulation. And a similar use of Fundamental discords upon these degrees is, of course, not impossible, as the following examples seem to shew :—



*** Successions of chords of the major 9th, like the above, are a not infrequent (and somewhat irritating) mannerism of the composers of the modern French school and their imitators.

12. But it is hardly profitable, perhaps, to speculate further here along these lines. For the moment it is sufficient to say that the theory of the "Harmonic" chromatic scale is serviceable enough for the *more usual* chromatic chord-formations (which are made singularly clear to the student by its means), and that in the case of passing-notes, passing-chords, and chromatically-altered chords the more elastic "Melodic" notation affords the necessary notational freedom. After all, the use of *any* system of notation is to clarify, not to disguise, and the choice of the precise form it should take at any given moment must always, in the long run, be made upon grounds of expediency, and not of theory.

13. Moreover, so many so-called "chords" are the result of the side-by-side movement of independent melodic strands that any attempt to explain them upon a "natural" basis—*i.e.*, according to Nature's harmonic series*—is doomed to failure, if carried too far; for as Helmholtz rightly says :—"the system of scales, modes, and harmonic tissues does not rest solely upon unalterable natural laws, but is . . . also the result of æsthetical principles, which have already changed, and will still further change with the progressive development of humanity." (Helmholtz—*Sensations of Tone.*)

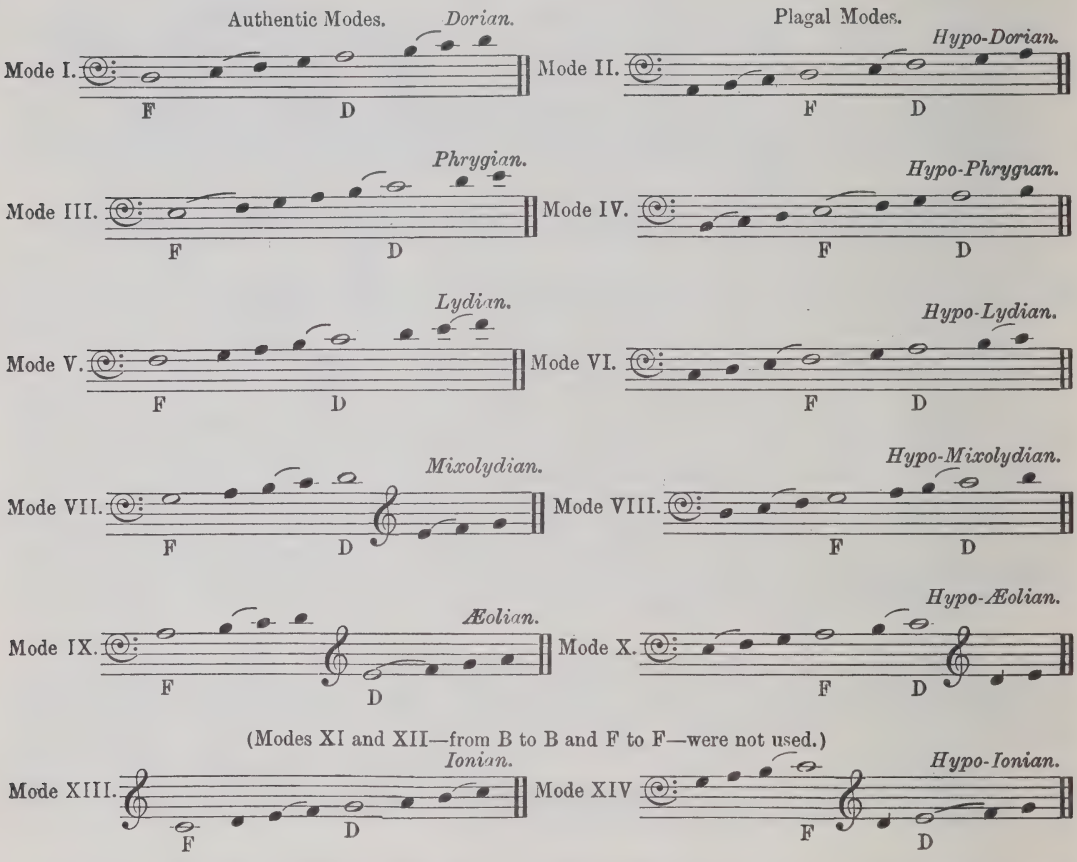
* As was done by the late Alfred Day, and others.

APPENDIX D.

THE ECCLESIASTICAL MODES.

1. ALTHOUGH it is impossible within the limits of the present volume to enter with any degree of fulness into the important and far-reaching subject of the history and uses of the medieval scale-system,* a few words as to their influence on later composers seem to be necessary.

2. The so-called Ecclesiastical Modes which were the precursors of our modern scales were twelve in number, six *Authentic* modes, and six *Plagal* modes.



N.B.—The slurs indicate the position of the semitones, which, it will be noted, varies in every case.

3. The Authentic and Plagal forms of each Mode were distinguished from one another by the range or compass of the melody. If this lay, roughly speaking, between the "Final" (indicated above by the letter F) and its octave, it would be in the Authentic form; if between the note a 4th below the "Final" and the 5th above it, in the Plagal form.

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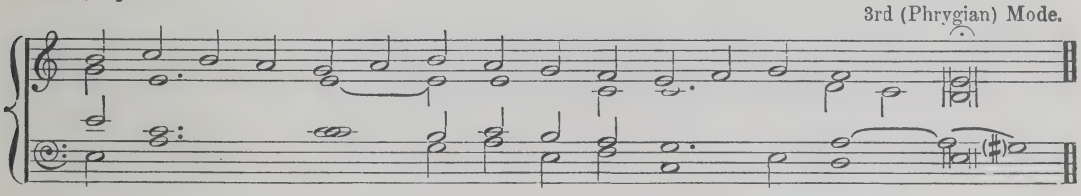
* For further information on the matter, the student is referred to (i) The article thereon in Grove's Dictionary of Music and Musicians (revised edition) ii) Appendix A in Prout's "Harmony" (17th edition); (iii) "Etude sur l'harmonie moderne," by René Lenormand; (iv) Chapter XXII of "Modern Academic Counterpoint" by Dr. C. W. Pearce; (v) Chapter XIII of "The Organ Accompaniment of the Church Services," by Dr. H. W. Richards.

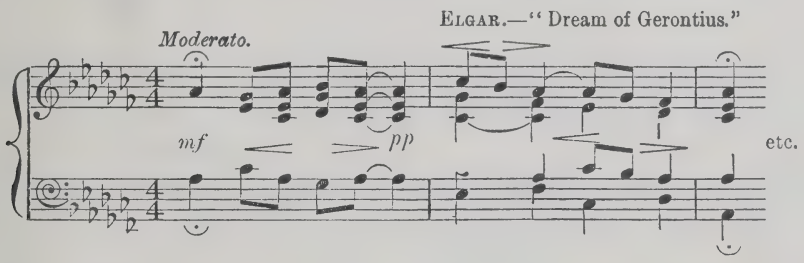
4. The "Final" (as its name implies) was the note upon which a melody written in any particular mode concluded; the Dominant of the mode (indicated by the letter D in the examples in Sec. 2) was "that note of the melody more prominent than the rest, round which the other notes circle." It must not be confused with the word Dominant in its more modern application as the 5th degree of a scale.

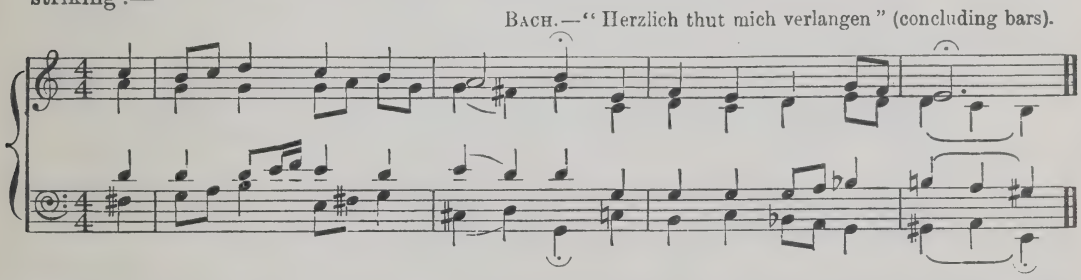
5. The Modes can be used by present-day composers in three principal ways :—

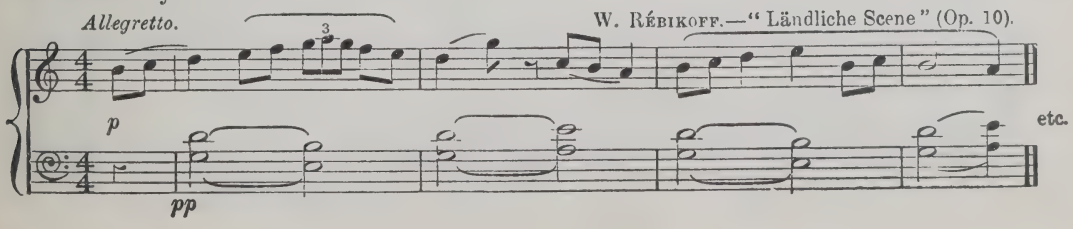
(i) *A melody itself modal in character may be harmonized strictly in the style of the period at which it was the familiar form of musical expression*, in which case the harmonies should include no unprepared discords, and should be confined to the notes contained in the mode itself, *e.g.*—



Elgar has an effective instance of the use of the 9th (Æolian) Mode (transposed a semitone down) :—

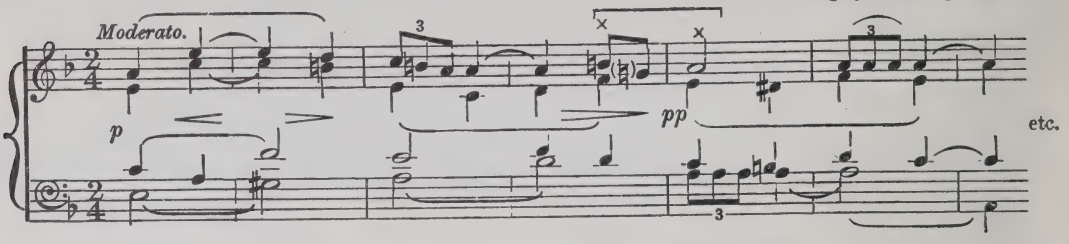


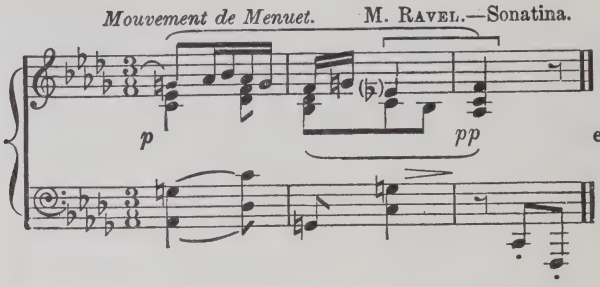
(ii) *A similarly "modal" melody may be treated with a greater freedom of harmonic resource, (provided always that it is in keeping with the character of the melody itself).* Many of Bach's harmonizations of the old Lutheran Chorals are typical instances of this method; the following rendering of the last two lines of a Choral in the 3rd (Phrygian) mode is peculiarly striking :—

Rébikoff—to come down to the present day—has produced a peculiarly desolate and mournful effect, suggestive of a Russian pastoral scene, by means of a melody in the 9th (Æolian) mode, harmonized by a succession of bare 5ths :—



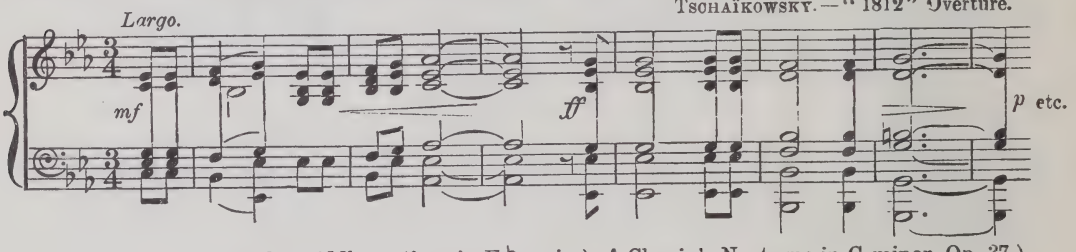
(iii) *A "modal" flavour may be given to the music by some special form of cadence usually identified with the Modes, e.g.—*

Dvořák.—String Quartet (Op. 96).



M. Ravel.—Sonatina.

6. Further, the skilful use of diatonic triads (especially in root-position) may create more or less of the Ecclesiastical atmosphere commonly associated with the Modes, even though both melody and harmony may clearly belong to the more modern scale-system :—

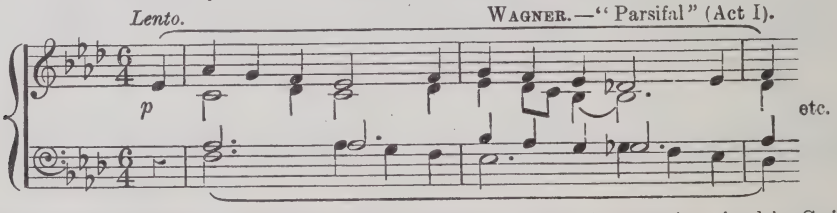
Tschaïkowsky.—"1812" Overture.



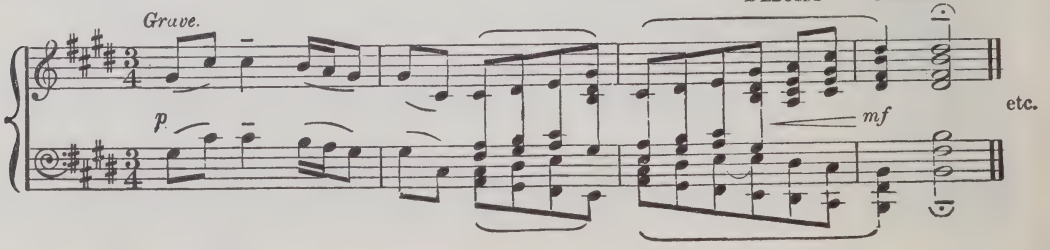
(*See also* the middle section (in E♭ major) of Chopin's Nocturne in G minor, Op. 37.)

Wagner produces an intensely devotional effect by similar means :—

Wagner.—"Parsifal" (Act I).



and Debussy uses Secondary 7ths to create a pseudo-modal impression in his Suite for the Pianoforte :—

Debussy.—"Sarabande."

7. To harmonize successfully according to the strict rules of the medieval Modal system requires long and patient study of a special kind, the consideration of which is outside the scope of the present volume. Such study has its natural and legitimate objective in the accompaniment of Plain song, in which the use of modern (and especially chromatic) harmonies would result in what the late Mr. W. S. Rockstro described as "an abomination which neither gods nor men can tolerate"*. Apart from Church use, strict modal harmony must in these days necessarily be more or less of an exotic, and it is unthinkable that musicians will revert to it *as a system.* Many of the characteristic effects, however, of modal writing will doubtless be increasingly employed to enlarge the range of melodic and harmonic possibilities, and thus notably to increase the resources of the composer's art. Scale-systems are, after all, merely the *media* by means of which the ideas of different generations of writers most naturally find their outlet, the framework of the musical structure, so to speak. The idioms of a language—musical or any other—change with the passage of time and the development of thought, and it is reasonable to assume that the future will see new scale-systems as firmly established and as universally accepted as are those with which we are familiar to-day. Progress in art is not to be found in the mere revival of former habits of thought and turns of expression, however beautiful (and even novel) they may seem to us after a long period of disuse or neglect; but the development of the historic sense in our age has led to the re-discovery of many things in themselves deeply interesting, which have been overlaid by an accumulation of more recent interests. These "finds" of the historian are clearly a heritage for the present day, and no artist of wisdom will neglect them in his desire to widen the boundaries of his art, but will put them under contribution for his purpose as occasion arises, if they seem to supply the suitable investiture for his ideas.

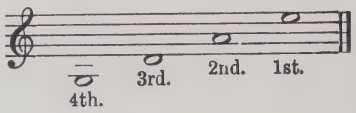
* Witness, for example, the kind of harmonization indulged in by some Anglican organists in their treatment of so-called Gregorian chants!

APPENDIX E.

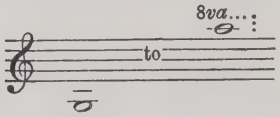
THE STRING QUARTET.

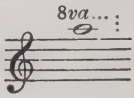
1. As many of the exercises in the present volume are intended to be worked as Trios and Quartets for bowed-instruments, a few words are here appended upon the compass of each of the component parts of the usual String-Quartet, and upon the important matter of *bowing* and the method of its indication in writing.

2. The Violin, whose four strings are tuned thus :—



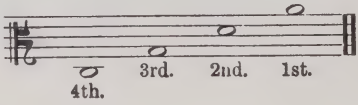
has, for ordinary purposes, the following compass :—



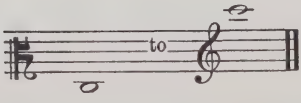
with all the intermediate sounds of the chromatic scale. Good players can carry the compass a few notes higher, but the student should regard 

as the upward limit for his present purpose.

The Viola has its strings tuned a perfect 5th lower than the Violin, thus :—

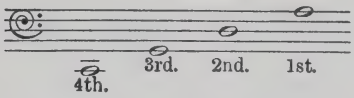


with a workable compass of—

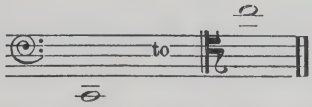


(including, as in the case of the Violin, all the intermediate sounds of the chromatic scale). The part for the Viola is always written with the Alto (C) clef, unless the music lies in the higher part of the instrument, when the Treble (G) clef is used.

THE VIOLONCELLO (or *'Cello*) is in pitch an octave lower than the Viola, its four strings being tuned :—



and its usual compass ranging from—

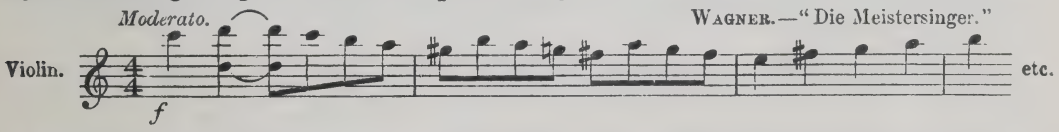


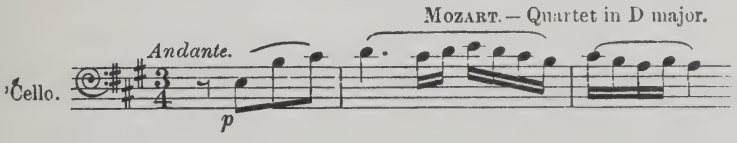
The Bass (F) clef is used for all but the highest notes, when the Tenor (C) clef is substituted, in order to avoid unnecessary ledger-lines.

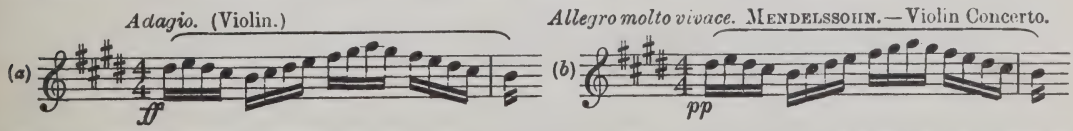
As in the case of the Violin, the upward compass of the Viola and the Violoncello is often extended by players possessing an advanced technique.

3. Comparing a quartet of bowed-instruments with a quartet of voices, it may be said that, roughly speaking, the 1st and 2nd Violins correspond to the treble and alto voices, the Viola taking the place of the tenor, and the 'Cello that of the bass voice respectively. It need hardly be said that the range of each "string"-part is far less restricted than is the case with voices, where the vocal compass has necessarily to be carefully adhered to in all cases. Further, in actual practice the above-named distribution of the parts does not hold good for long together; "crossing" frequently takes place, and it is often the case that the 'Cello (for example) may be found playing a melody in its upper register while the Violins and the Viola are adding parts underneath, or that the 1st Violin may be "singing" on its rich and expressive fourth string while the Viola adds a counterpoint above it—and so on.

4. It is very essential that the special kind of "bowing" desired should be carefully marked in each part. It is important to remember that, unless a clear indication is given to the contrary, every note will be played *detached*, *i.e.*, with a separate stroke of the bow for each, a *legato* rendering being thus out of the question, *e.g.*—

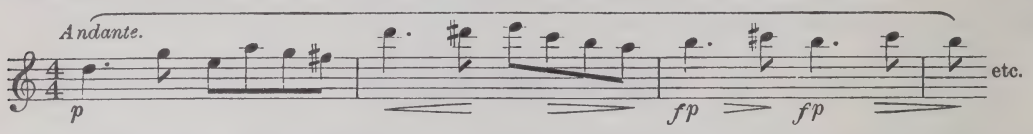


If a *legato* is required, two or more notes are included in one (upward or downward) movement of the bow, the actual number of notes to be thus included being shewn in the copy by a slur, *e.g.*—

5. If too many notes are taken in one "bow," the bow itself has to move so slowly across the string that the tone rapidly weakens in volume, and at the end of the stroke becomes extremely attenuated. It will be understood, therefore, that the bowing in Ex. (*a*) below would be practically impossible, that in Ex. (*b*), however, being quite feasible and effective, owing of course to the difference of speed * and amount of tone required in the two cases :—

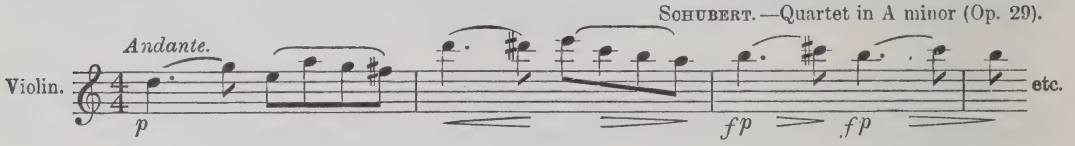


* Obviously, many more notes can be included in one bow at a high rate of speed than at a slow one.

6. It will be seen from the foregoing remarks that the slur, in string-writing, has an entirely different signification from that which it possesses in vocal music, or in music written for the Pianoforte or Organ. The main point to be observed is that in the case of bowed instruments the slur is used, not to determine actual *phrase-lengths* (save in rare instances), but merely to indicate the changes of bow. A passage such as the following might conceivably be "phrased" for the Pianoforte by means of a slur extending over its whole length :—



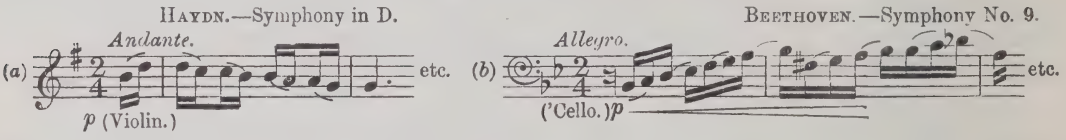
but as an indication of bowing in the case of the Violin, the slur over the four bars of *Andante* would be absolutely meaningless. The extract appears as follows in the work from which it is taken :—



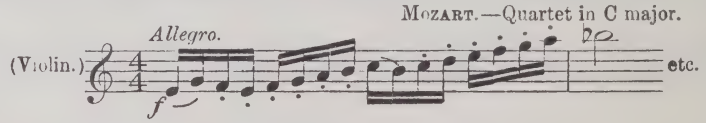
N.B.—No break of the "legato" would be caused by any good player at the moment of changing from an upward to a downward movement of the bow (or *vice versâ*) in a "cantabile" passage such as the above.

7. For a consideration of the many subtle varieties of bowing possible to a first-rate player the student must be referred to a treatise on Violin-playing or on Orchestration ;* one or two of the more familiar forms of passage met with in string-writing may, however, be mentioned here : –

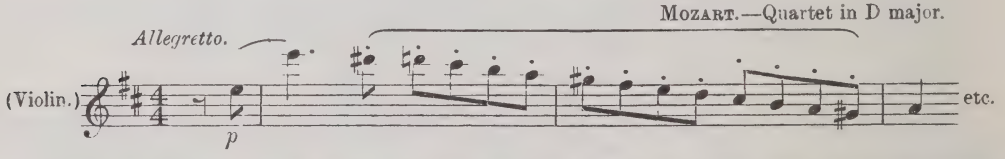
(i) *Groups of two slurred notes, either (a) with the accent or (b) against it :—*



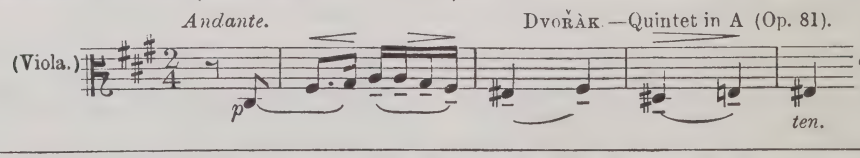
(ii) *Combinations of slurred and detached notes :—*



(iii) *"Staccato Volante"—played in one bow (indicated thus . . . .) :—*

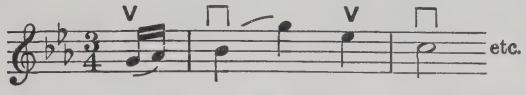


(iv) *Groups of two or more notes played in the same bow, each note being more or less emphasized or stressed (indicated thus ⌒ – – – ⌒) :—*

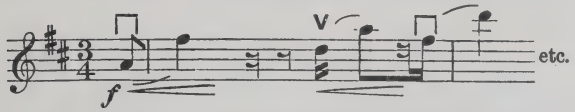


* See *A practical guide to Violin-playing*—H. Wessely, and *The technique of the modern Orchestra.*—Ch. Widor. (Joseph Williams, Ltd.)

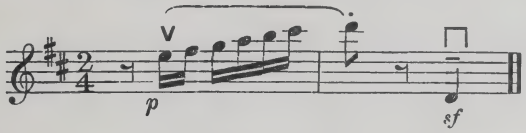
8. The strong accent of a bar usually coincides with a *down*-bow* :—



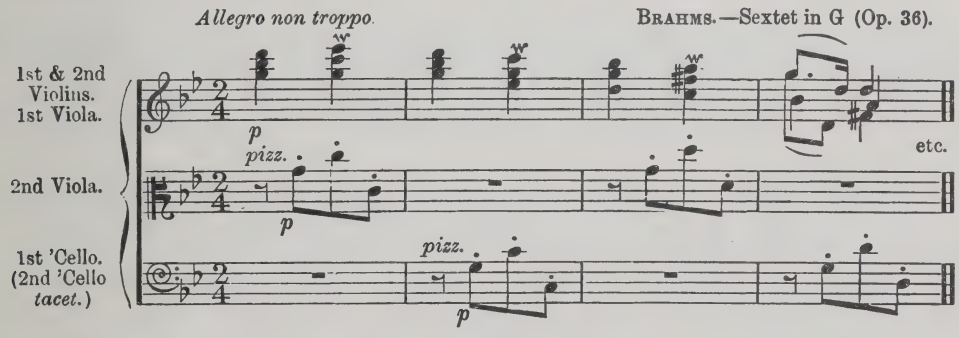
except :—(i) in the case of certain phrasings "across the accent," *e.g.*—



when the down-bow is taken on a normally weaker part of the bar ; (ii) when a *slurred* passage of fairly rapid notes reaches its completion on a strong accent, *e.g.*—



in which case the down-bow frequently falls upon the note *following* the normally accented part of the bar.

9. The strings are at times plucked with the fingers instead of being played with the bow ; this effect is called *pizzicato* (*i.e.* pinched), and is shewn in the player's part by the abbreviation, *pizz.*, the word *arco*† being employed to indicate that the use of the bow is to be resumed. In quartet-writing and chamber-music in general the *pizzicato* is rarely used for long at a time, but at special moments may often be extremely telling :—

N.B.—The parts are compressed on three staves to save space.

10. For the many effects to be obtained by "double-stopping," the *tremolo* and "double-bowing," the student is referred to any modern treatise on instrumentation ; it is obvious that such matters cannot be dealt with adequately within the scope of an Appendix such as this, the object of which is necessarily and of set purpose severely limited.

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* A down-bow, *when specially required*, is indicated thus :— ⌐‾ ; an up-bow as follows :—V

† Or *coll' arco* (*i.e.* with the bow).

APPENDIX F.

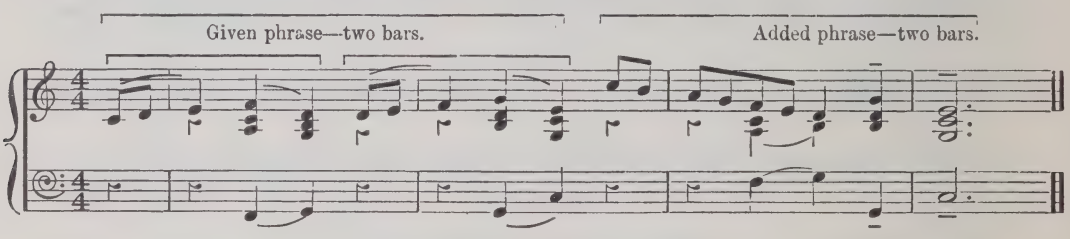
MISCELLANEOUS EXERCISES.

PRELIMINARY NOTE.

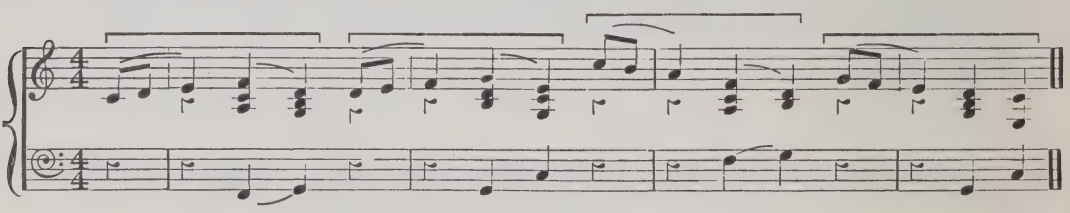
1. As, in the scheme of the present volume, the experimental use of the various musical idioms with which the student becomes acquainted takes a foremost place, he has from the very first been expected to try his hand at inventing (both at the Pianoforte and away from it) phrases and sentences embodying the various chord-progressions dealt with in the several chapters.

2. In such invention the learner's rhythmical sense, his feeling for balance of phrase, and his ability to think with some degree of continuity are put to the proof. It is in the last resort upon *rhythmic* interest that success (either in improvisation or in pre-considered composition) depends, and, in the endeavour to secure this to some extent, no better practice can be found than in playing or writing answers to given phrases.

3. At first the given phrase (which may be quite short) should be balanced by one of the same length. For example we will take the first two bars of one of the earliest exercises on the Primary triads (Ex. 5 on page 79), and add a different termination :—

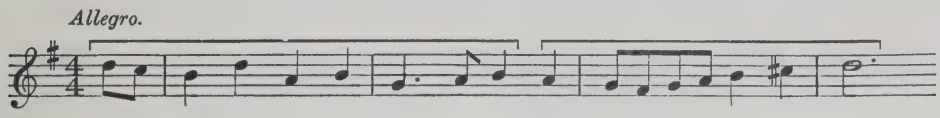


Of course, the musical value of the above as it stands is slight, but the little sentence is at least shapely and rhythmical. It should be compared with the following, in which the breaking up of the added two bars into two one-bar "rhythms" (like the first phrase), is particularly tiresome :—

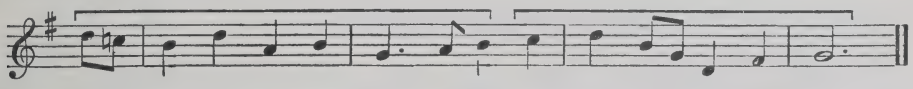


The conclusion to be drawn from this is, naturally, that the answering phrase should not slavishly reproduce the rhythmic pattern of the first, but—while preserving its general feeling—should contribute some degree of variety of outline.

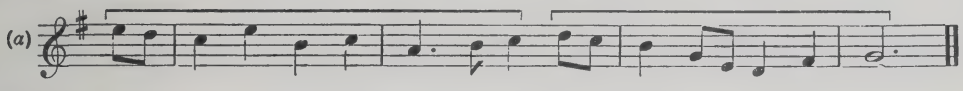
4. A common fault with students (and others), in continuing a melody, is that of immediately repeating its initial notes *at the commencement of the second phrase.* For example, many a beginner (supposing he had invented four bars something like the following) :—



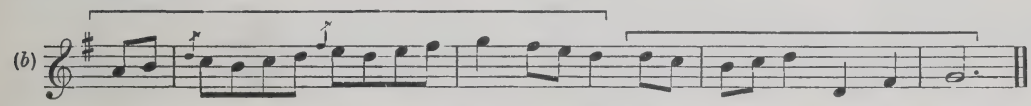
would in all likelihood proceed thus :—



to the great detriment of his tune. Either of the succeeding versions of the second phrase would be better :—

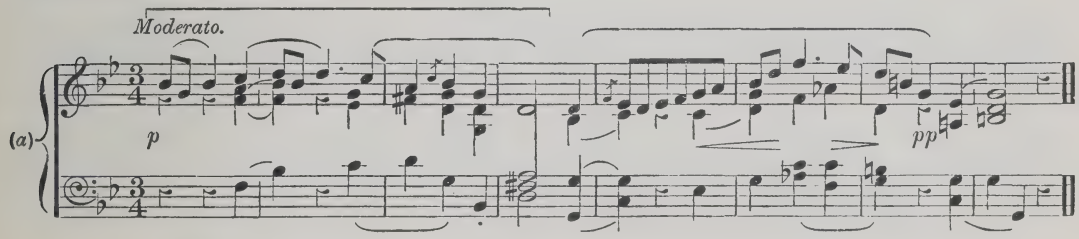


where the opening portion of the tune is reproduced in *Sequence,* or :—

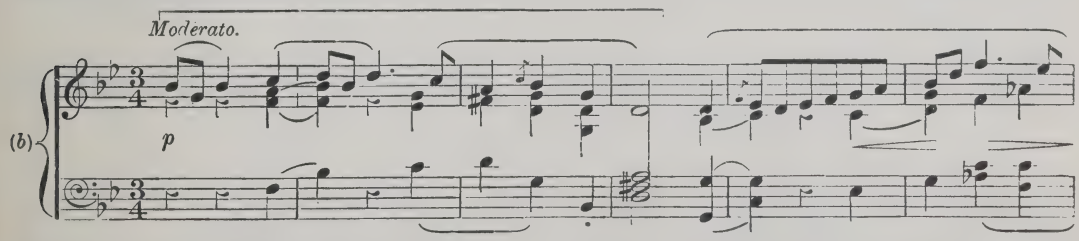


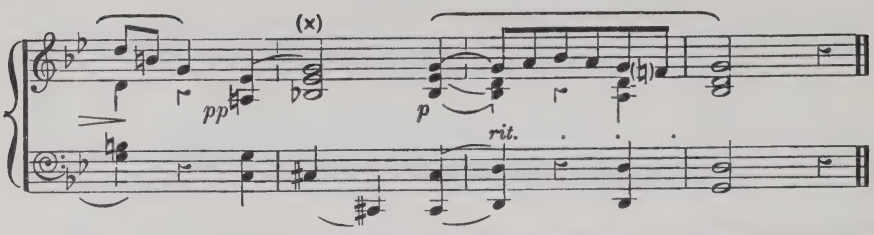
in which the figure of four quavers (in bar 3 of the original phrase) is twice used at a different pitch, to carry on the tune, a degree of both unity and variety being thereby secured.

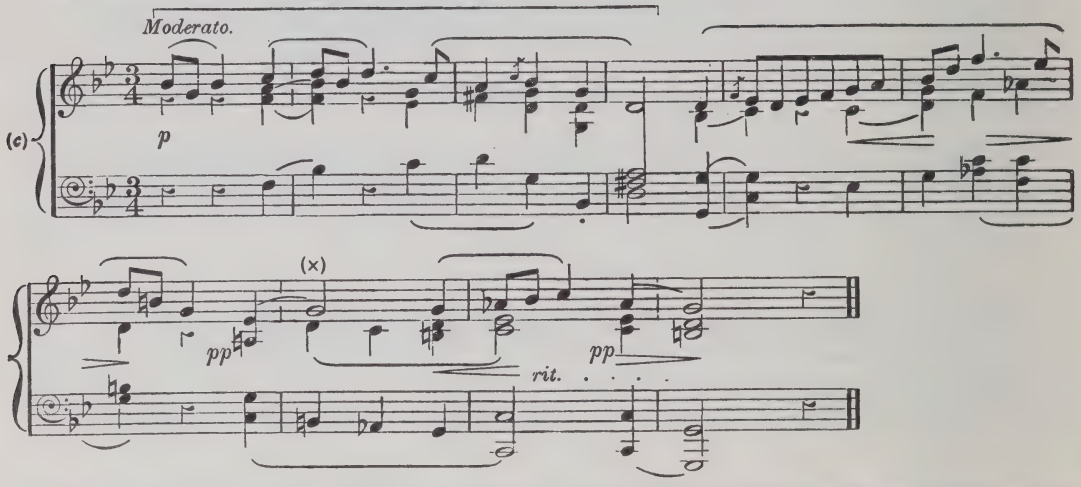
5. When a certain amount of facility in answering a given phrase by another of equal length has been obtained, an attempt should be made to *extend* the new phrase, so as to make it rhythmically weightier and more important, and thus to arrive at a higher degree of continuity. This extension may be carried out in several ways,* the chief of which are illustrated below. We will first take a four-bar phrase, and add four more bars to complete a normal eight-bar sentence :—



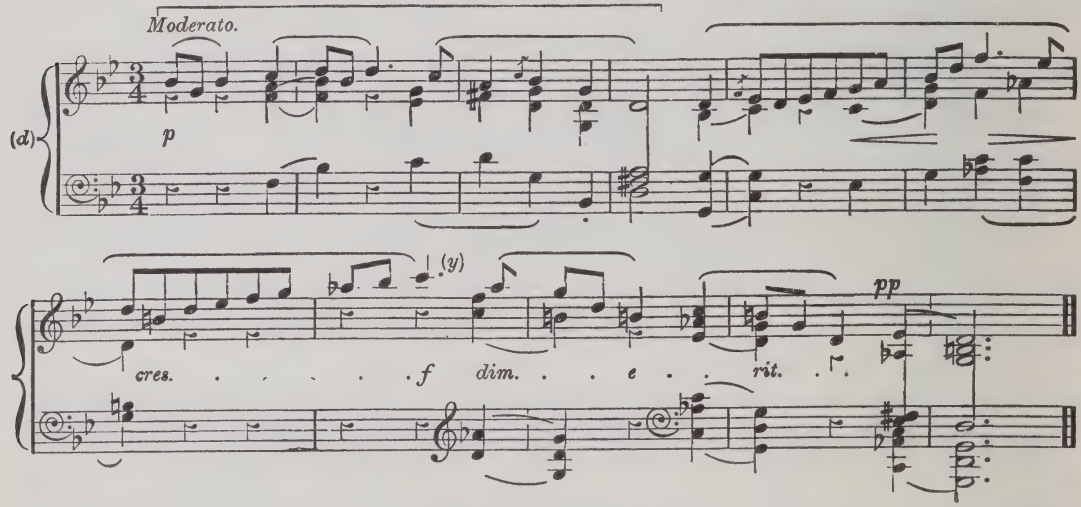
Next, we will postpone the termination of the sentence by an Interrupted cadence at (×), and then add two more bars to bring the music to its necessary conclusion :—



* This subject is discussed and exemplified in considerable detail in the Author's *Form in Music.* (Joseph Williams, Ltd.)

An Inverted cadence might be used equally effectively, in place of the Interrupted one :—



Finally, we will take the opening two bars of the second phrase and carry them up in sequence to a higher point of climax at (*y*), the music then subsiding upon a twice-repeated Tonic cadence. It will doubtless be noticed that the idea of sequential repetition is again made use of as the music dies away upon the initial rhythm of the whole tune, ♫ ♩ ♩ | ♩



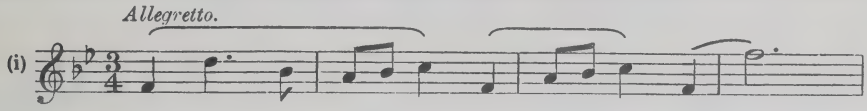
6. Much practice is of course needed to develop a musical thought in an attractive and interesting manner, but the student will be aided greatly in his task by the careful analysis of such works as the Sonatas and Symphonies of Beethoven, Brahms, Tschaïkowsky and others, and the music-dramas of Wagner, where such "thematic development" is seen in its highest form.

EXERCISES.

A. Take the first phrase only of several of the simpler melodies in this volume, and add one or more responsive phrases (as indicated in the foregoing remarks), harmonizing the whole in a manner suitable to the nature of the particular melody itself.

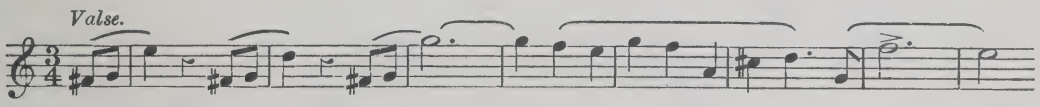
B. Harmonize the following phrases suitably, completing each example as indicated.

(i)



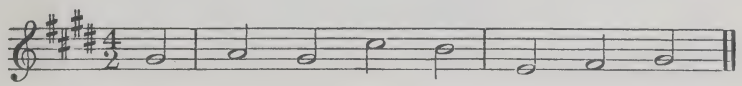
(Add *two* phrases of four bars each to complete. Touch the keys of C minor and E ♭ major and then close in B ♭ major.)

(ii)



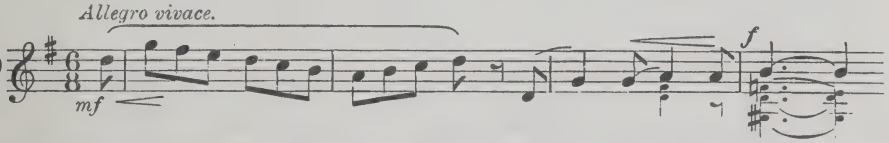
(Add eight more bars, to end in G major; then return to the given phrase, and add another eight bars to close in C major.)

(iii) (Beginning thus:—



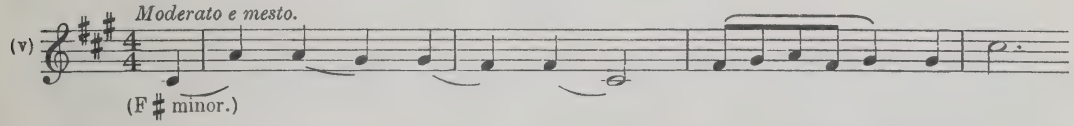
write a C.M. Hymn-tune. Modulate to the Dominant key in the 2nd line; touch C♯ minor and F♯ minor in the 3rd line, and return to the Tonic key in the last line of the tune.)

(iv)



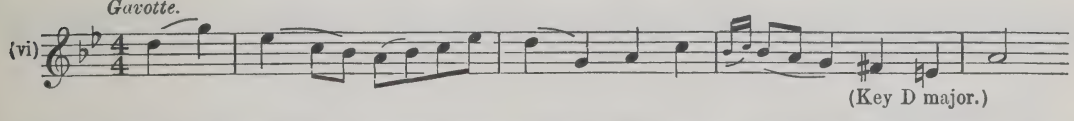
(Add four more bars ending with an Interrupted Cadence in G major, and then bring to a conclusion by means of two (or four) more bars closing with a Perfect Cadence.)

(v)

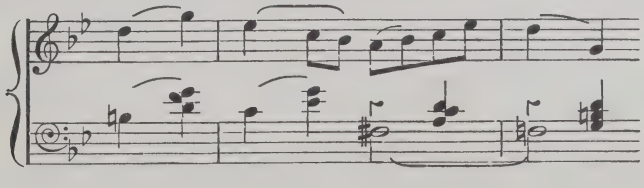


(Add four more bars to close in A major, then use the 1st phrase, transposed into B minor, returning to F♯ minor by the addition of a concluding phrase. This final phrase might be a normal one of four bars extended by sequential treatment to eight, or even twelve, bars. (*See* Sec. 5 above.))

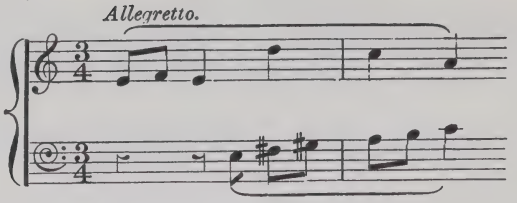
(vi)

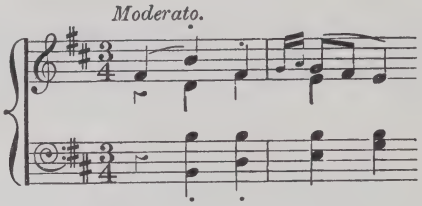


(Continue the above by adding a second phrase ending in B ♭ major. Begin the third phrase thus:—



the fourth phrase to end in G minor. Add a few bars of Coda on a Tonic pedal.)

C. (i) Beginning thus :—

write a short piece in two parts. Construct it in simple Binary form, the first section of which should be 8 bars in length, closing in key C with a double-bar. The second portion of the piece may modulate rather more freely, and may run to 12 or 16 bars, concluding in the Tonic key. Reproduce the closing bars of Part I (transposed) at the end of Part II.

(ii) Beginning thus :—

write a Minuet for the Pianoforte, in Simple Ternary form as follows :—

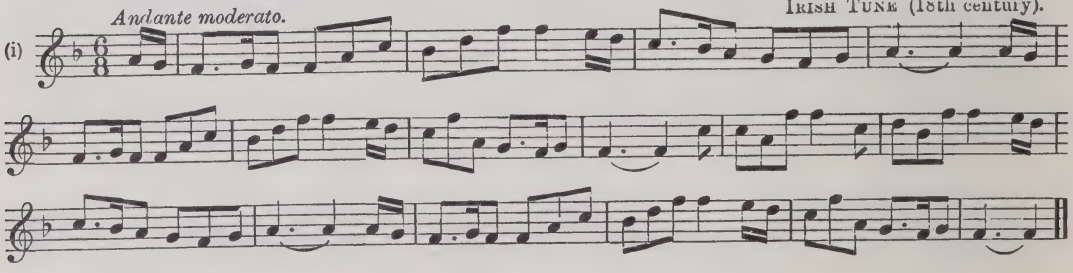
Part I (8 bars) closing in F♯ minor.

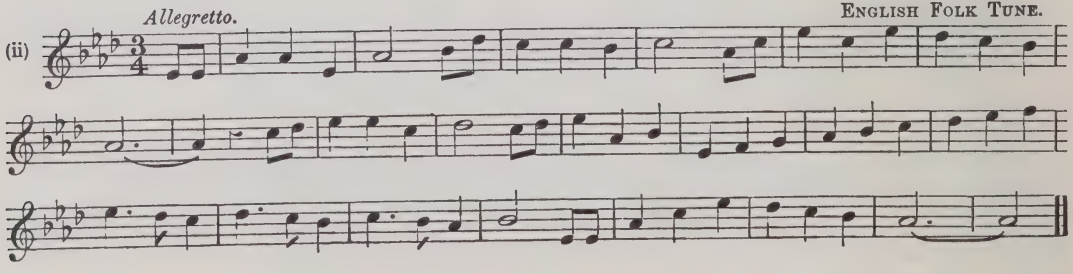
„ II (12 to 16 bars), developing the idea of Part I, and touching the keys of E minor, D major, and G major. Lead back to re-entry of original phrase in Tonic key as—

„ III (8 bars), closing this time in the Tonic key. Short Coda to end.

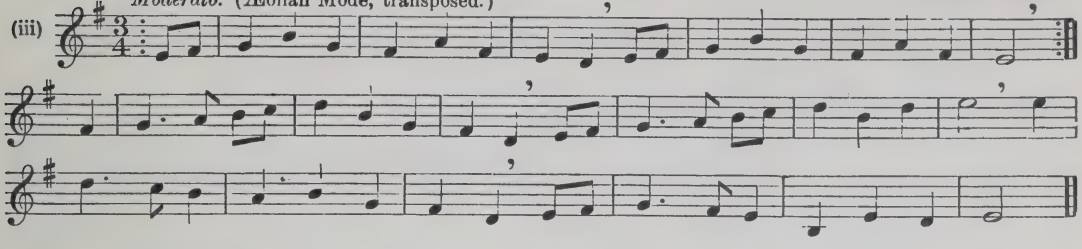
D. Add a Pianoforte accompaniment to the following melodies. Write the melody itself on a separate staff, as in the case of a vocal solo, or a composition for Violin and Pianoforte.

*** Remember that many simple melodies require very little accompaniment; therefore do not overlook the great value of *rests*. Carefully consider the character of each melody before beginning to harmonize it.

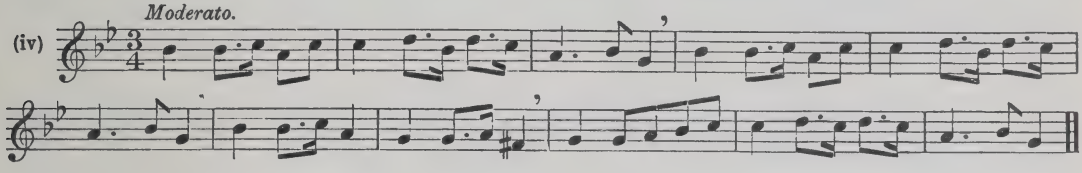
(i) *Andante moderato.* IRISH TUNE (18th century).

(ii) *Allegretto.* ENGLISH FOLK TUNE.



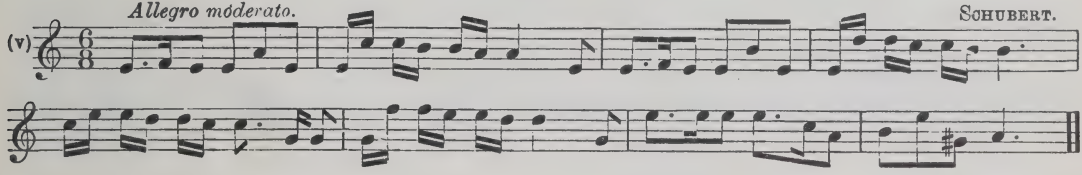
(iii) *Moderato.* (Æolian Mode, transposed.) OLD IRISH TUNE.



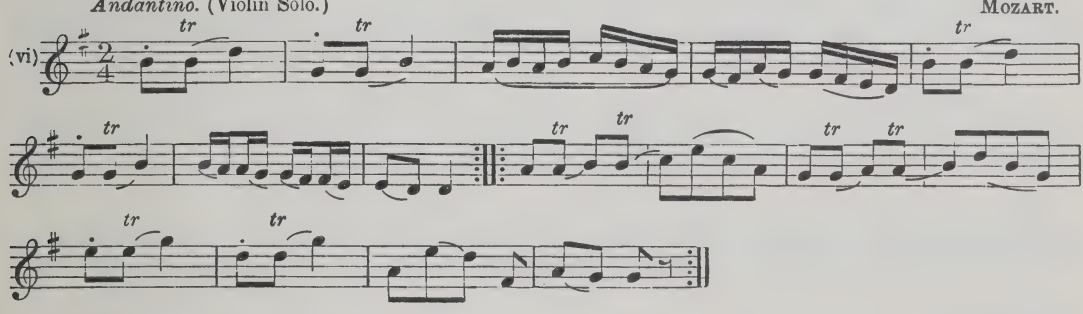
(iv) *Moderato.*

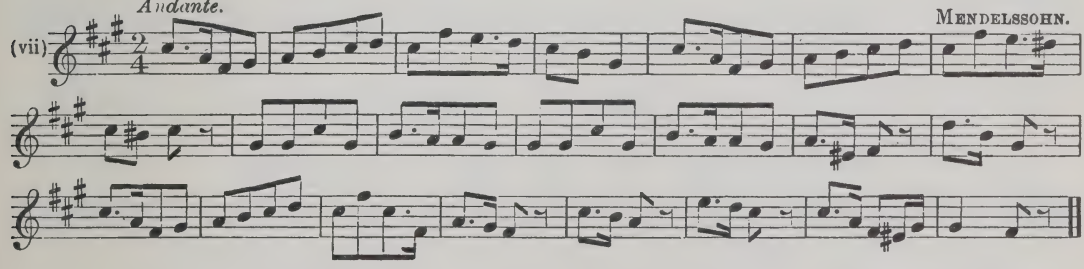


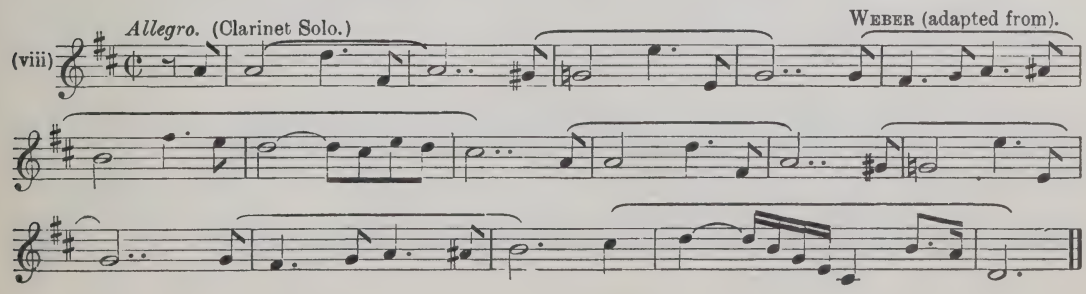
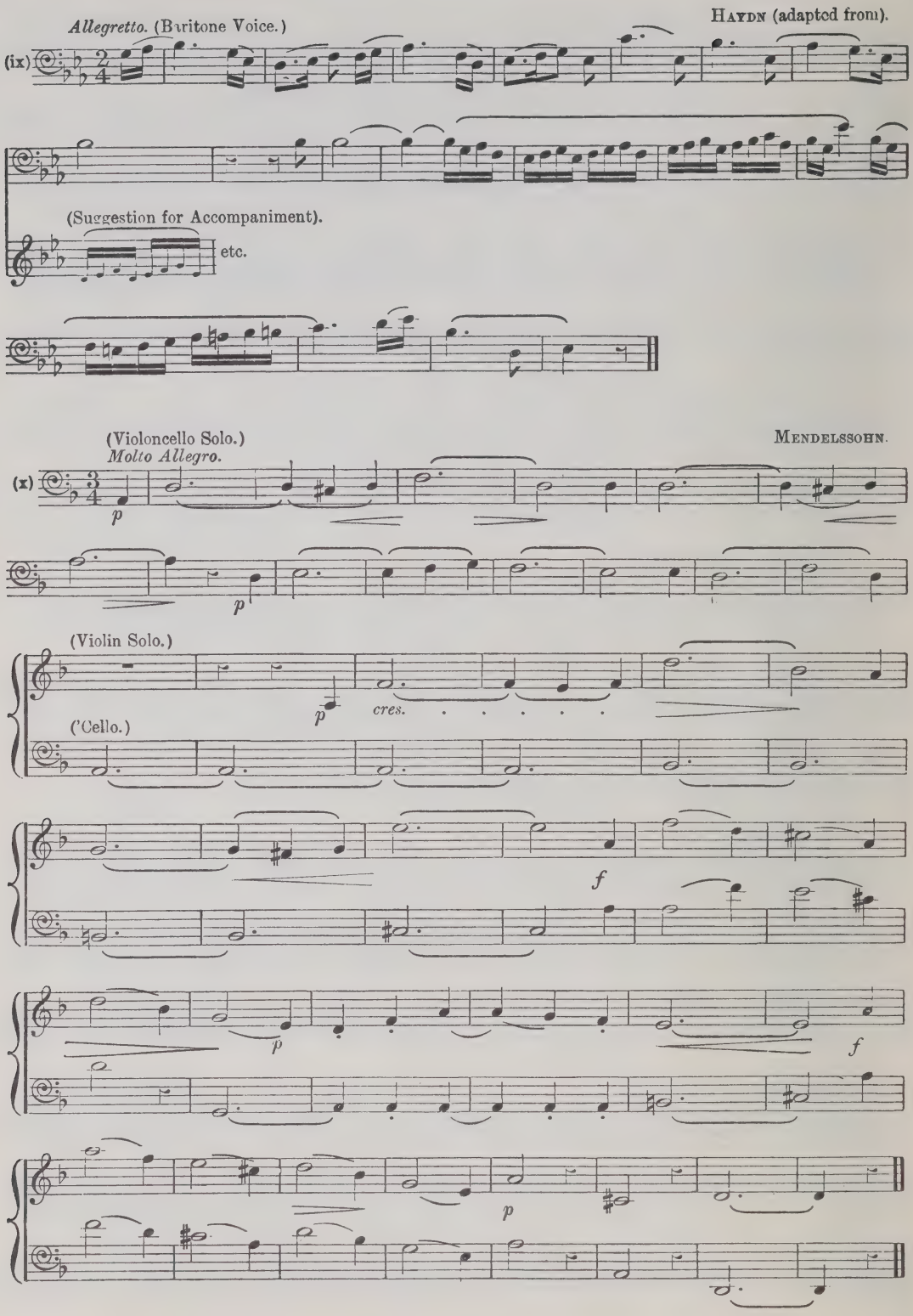
(v) *Allegro moderato.* SCHUBERT.



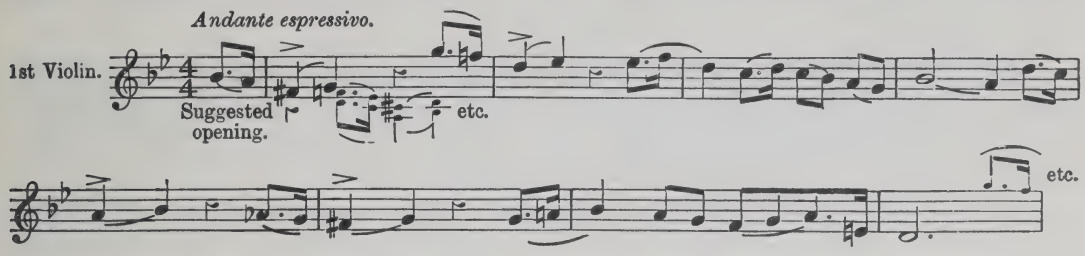
Andantino. (Violin Solo.) MOZART.

(vi)

(vii) *Andante.* MENDELSSOHN.

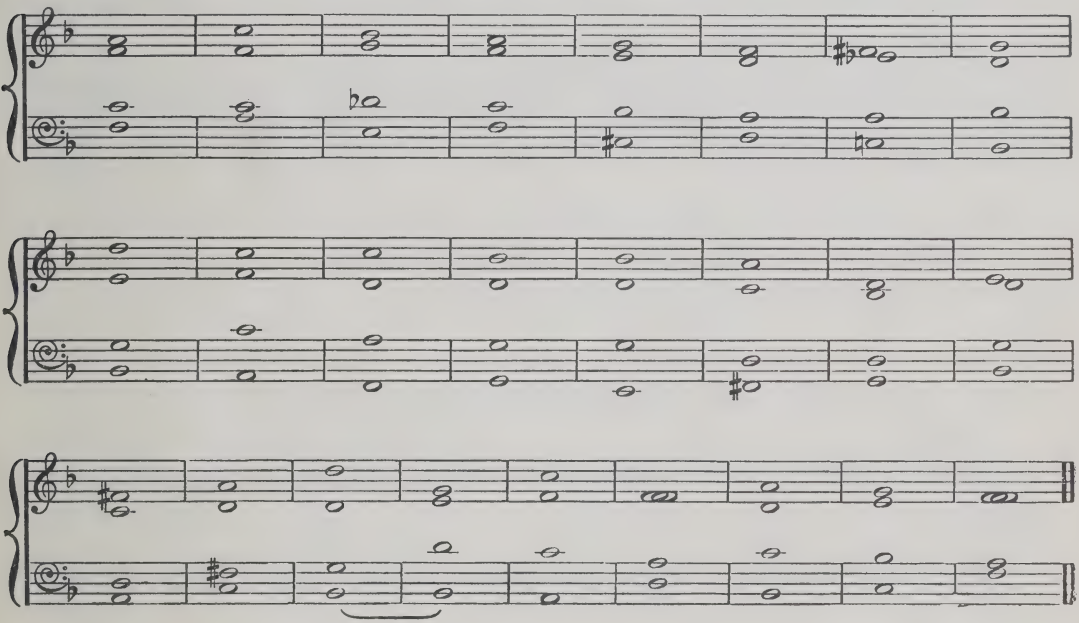


(viii) *Allegro.* (Clarinet Solo.) WEBER (adapted from).


Allegretto. (Baritone Voice.)
HAYDN (adapted from).
(ix)
(Suggestion for Accompaniment).
etc.
(Violoncello Solo.)
Molto Allegro.
MENDELSSOHN.
(x)
p
(Violin Solo.)
('Cello.)
cres.
f
p
f
p

E. Add parts for 2nd Violin and Viola to the following. Continue the piece for at least eight or twelve more bars, and close in the Tonic key :—

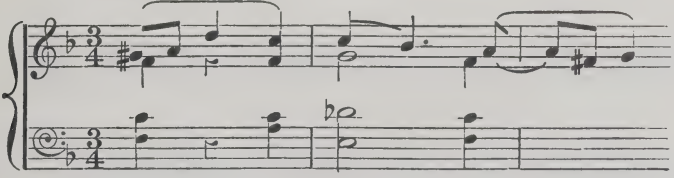


F. Elaborate the following succession of chords in the two ways suggested below. The chords may be of any length, but their order must be preserved :—



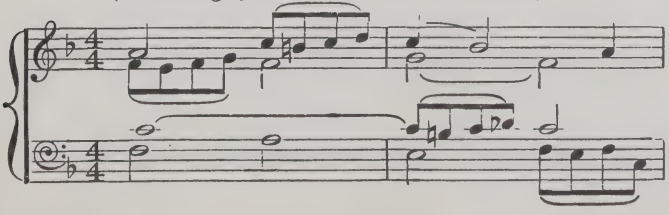
(For Pianoforte.)

(1st method of elaboration.)



(For String Quartet—write on four staves.)

(2nd method of elaboration.)



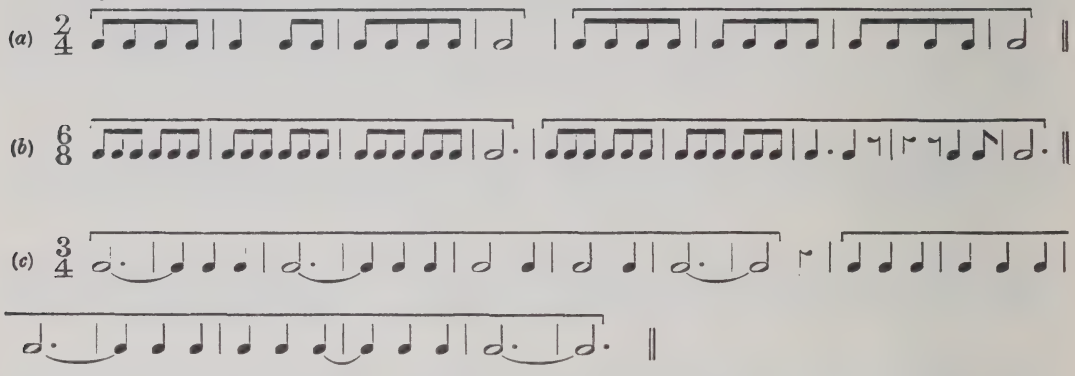
Final Note.

A useful form of exercise may be devised by taking chord-successions (such as those given in Roman numerals throughout this volume), and using them in connexion with previously prepared rhythmic schemes, as the basis either of short improvisations at the Pianoforte, or of more considered compositions. For example, if the following (purposely simple) succession of harmonies were taken as a basis (the semi-colon representing the separation of a complete musical sentence into two separate phrases), several little pieces could be constructed upon rhythms similar to those indicated below:—

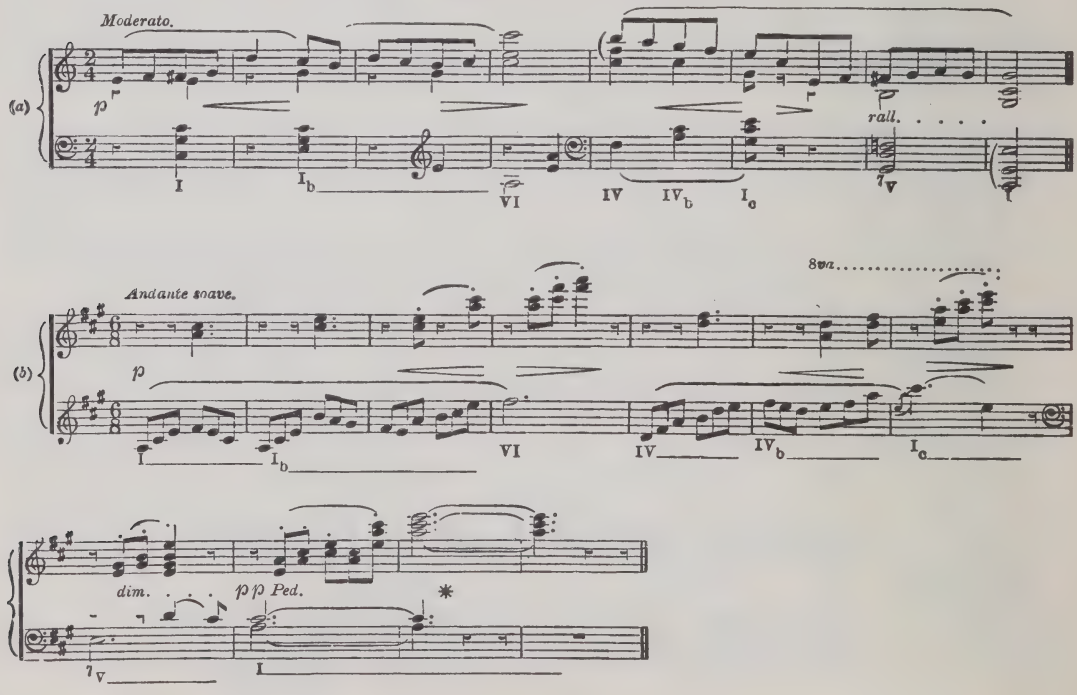
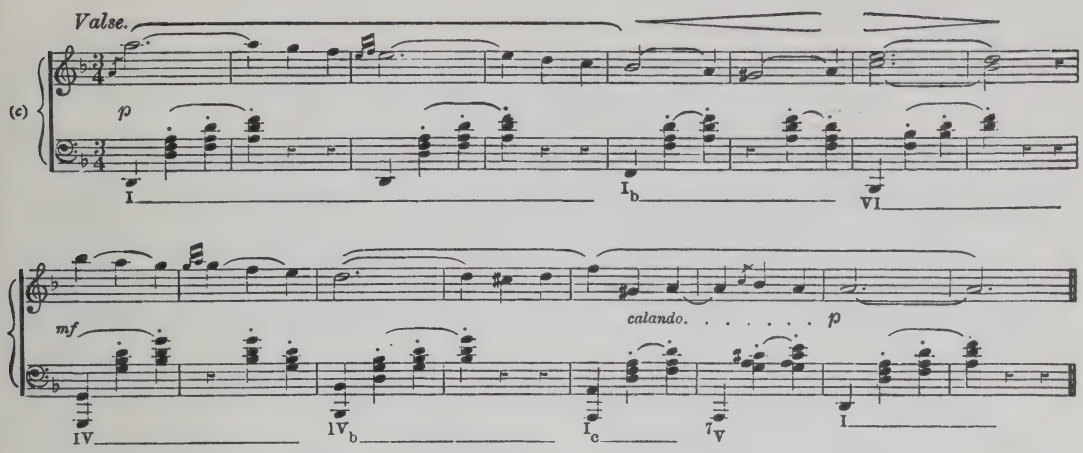
Harmonic scheme:—

I I_b VI ; IV IV_b I_c ^7V I

Rhythmic schemes:—



The following examples are possible workings of the foregoing schemes:—

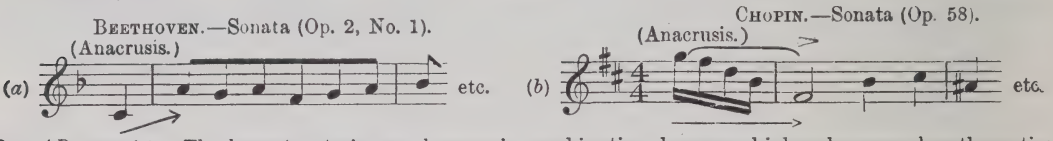


N.B.—The use of chord-successions in connexion with varied rhythms, in a manner similar to that suggested above for the student's experiments in Pianoforte improvisation, has (the Author believes) been a feature of the teaching of extemporization by Mons. Jaques-Dalcroze, Dr. Yorke-Trotter, Mr. Ernest Read and others. These remarks upon the subject would not be complete without cordial acknowledgment of the Author's indebtedness to these well-known teachers in this respect.

APPENDIX G.

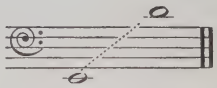
GLOSSARY OF TECHNICAL TERMS AND EXPRESSIONS REFERRED TO, BUT NOT EXPLAINED, IN THE COURSE OF THE TEXT.

Anacrusis.—In poetry, "an upward beat at the beginning of a verse, consisting of one or two unaccented syllables introductory to the just rhythm." (Chambers' Etymological Dictionary). In music, an unaccented note, or a group of unaccented notes preceding, and leading up to, the first metrical accent of a phrase, *e.g.*—



Bass (*Bass-note*).—The lowest note in any harmonic combination, however high or however low the entire combination may be.

Bass voice.—The lowest male voice. Average compass:—



Cadence (or *Close*).—The completion of a rhythmical period. Cadences are usually classified under four headings, as follows:—

(*a*) *The Perfect Cadence* (or *Full Close*)*—when a phrase terminates with the chord of the Tonic, preceded by that of the Dominant (V—I).

(*b*) *The Imperfect Cadence* (or *Half Close*)—when a phrase terminates with the chord of the Dominant (preceded by any other harmony), producing the effect of "temporary arrest."†

(*c*) *The Interrupted Cadence*—when a phrase ends with a progression from Dominant harmony to some other chord than that of the Tonic. A familiar instance is that of $(^{7}\text{V}—\text{VI.})$

(*d*) *The Plagal Cadence*—when a phrase ends with the chord of the Tonic, preceded by that of the Subdominant (IV—I).

Canon.—A form of composition in which a theme or melody announced by one voice (or part), is imitated (*i.e.*, reproduced) by another voice, or by other voices. This reproduction is carried out, in almost all cases, at quite a short distance of time after the first voice has begun—perhaps at a bar's distance. (*See* Chapter II (B), exercise (vi).)

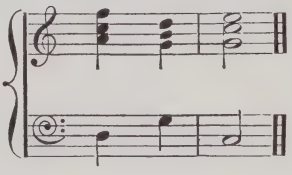
Canto Fermo.—(*lit.* a "fixed song.") A melody (usually written in semibreves) chosen for the purpose of contrapuntal elaboration.

Choral (or *Chorale*).—A Lutheran hymn-tune.

Chord.—Two or more sounds in combination.

Chromatic.—Contrary to a given key-signature: opposed to Diatonic. A chromatic *scale* is one proceeding entirely by semitones. A chromatic *interval* is one not found in any diatonic scale. A chromatic *chord* is one having one or more of its notes inflected by an accidental, but not causing a change of key. (The major 6th and 7th of a minor scale are, however, diatonic.) A chromatic *semitone* is a semitone, the two notes of which bear the same letter-name, *e.g.*, F to F♯.

Close position.—When the upper notes of a chord lie close together, at some distance from the bass, *e.g.*—



(*See* Extended, or Open, position.)

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* Sometimes called the *Authentic Cadence.*

† As a matter of fact, there are many other forms of Cadence which produce the effect of "temporary arrest," and it seems reasonable to extend the term *Imperfect Cadence* to such progressions, (*e.g.*, I—IV : I—VI, etc.)—*See* the Author's "Form in Music," pp. 11, 12.

Contrapuntal.—A term applied to a species of writing in which the element of Counterpoint (*q.v.*) is prominent.

Counterpoint.—The art of adding one or more *melodic* parts against one that is given. A part so added is often spoken of as a *Counterpoint* to the original melody.

Diatonic.—In accordance with a given key-signature : opposed to Chromatic. A diatonic *scale* is one proceeding by tones and semitones in some definite order. A diatonic *interval* is one that can be found in a diatonic scale. A diatonic *chord* is one formed entirely from the diatonic notes of the scale. A diatonic *semitone* is a semitone, the two notes of which bear different letter-names, *e.g.*, F to G♭.

Double Counterpoint —Invertible Counterpoint : *i.e.*, a melody which will serve equally well above or below the melody to which it is added.

Enharmonic.—*lit.* consisting of intervals smaller than the semitone. The distinction, however, between sounds of the same pitch in the tempered scale, but having different names (*e.g.*, G ♯, F x, A 𝄫) is also said to be *enharmonic.*

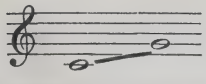
Extended Position.—(*See Open Position.*)

Ground Bass.—A recurring bass-passage, each repetition of which receives varied treatment.

Harmonics.—Sounds given out by a vibrating string or column of air, in addition to its fundamental tone, or "generator."

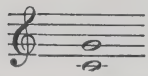
Interval.—The difference in pitch between two sounds. Intervals may be considered (i) melodically, *e.g.*—

(Perf. 5th.)



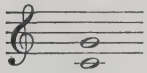
or (ii) harmonically, *e.g.*—

(Perf. 5th.)



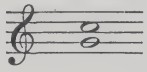
Inversion.—(i) *Of an interval :* the changing of the relative position of the two sounds composing the interval, *e.g.*—

(Perf. 5th.)



Inversion.

(Perf. 4th.)



(ii) *Of a chord :* the placing of any note of a chord, other than its root, in the *bass*, or lowest part (*see* Chapter XI, Sec. 2).

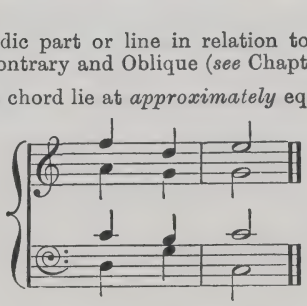
Key.—A series of sounds, forming some particular scale, in which each sound bears a definite relationship to (i) a central sound called the Tonic, or key-note, (ii) every other sound of that scale.

Mode.—(i) A term sometimes used to denote a particular aspect of a key, *e.g.*, its *major mode*, or its *minor mode.* Thus C major and C minor are often spoken of as the two opposite *modes* of the key of C.

(ii) An old Ecclesiastical scale. The position of the semitones in such scales varied in every instance. (*See* Appendix D.)

Motion.—The progression of a melodic part or line in relation to another, or others. There are three kinds of Motion, viz., Similar, Contrary and Oblique (*see* Chapter II, Sec. 3).

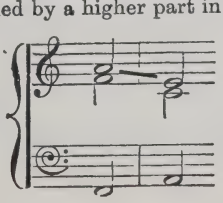
Open Position.—When the notes of a chord lie at *approximately* equal distances from one another, *e.g.*—



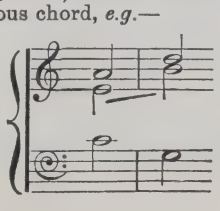
(*See Close Position.*)

Overlapping of parts.—This is said to take place (i) when a higher part proceeds to a lower note than that sounded by a lower part in the previous chord, or (ii) when a lower part proceeds to a higher note than that sounded by a higher part in the previous chord, *e.g.*—

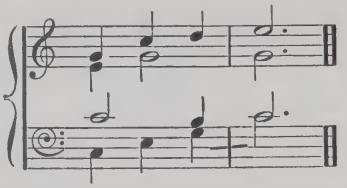
(i)

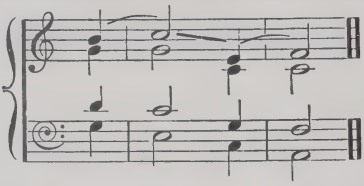


(ii)



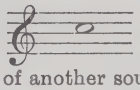
The prohibition against overlapping is more applicable to strict vocal harmony than to harmony for instruments, and even then it is frequently disregarded, *e.g.*—



Overlapping is unobjectionable between different positions of the same harmony, *e.g.*—

Part.—A sound, or a series of sounds, allotted to a single voice, or to an instrument producing only one sound at a time.

Part-writing. - The distribution of parts in relation to one another.

Phrase.—A musical period, or "rhythm," with some form of cadential termination, which is its rhythmic climax or culmination.

Pitch.—The height or depth of a sound. Pitch may be (i) *absolute* (or *fixed*), according to some definite standard, (*e.g.*,  = 522 vibrations per second), or (ii) *relative, i.e.*, it may be higher or lower than that of another sound, with which it is for the moment being compared.

Polyphonic.—(*lit.* "many-sounding"). Music is said to be polyphonic when it consists of several parts, of individual and independent melodic interest. (*See Contrapuntal.*)

Progression.—Movement, either melodic or harmonic.

Root.—The sound from which a chord is derived, and from which it takes its name. (*See* Chapter IX, Sec. 1.)

Scale.—A series of sounds in alphabetical order, having a definite relation to a central sound called the Tonic, or key-note.

Scale-degrees.—The following names are usually applied to the various degrees of any diatonic scale:—1st, Tonic (or key-note); 2nd, Supertonic; 3rd, Mediant; 4th, Subdominant; 5th, Dominant; 6th, Submediant; 7th, Leading-note.

In *Sol-fa*, the following are the degree-names for the major and minor scales respectively:—

Major scale: Doh, Ray, Me, Fah, Soh, Lah, Te, Doh^1.

Minor scale (harmonic form); Doh, Ray, Maw, Fah, Soh, Law, Te, Doh^1.

„ „ (melodic forms): Doh, Ray, Maw, Fah, Soh, { Lah, Te, / Law, Taw, } Doh^1.

Score.—"An arrangement of all the vocal and instrumental parts of a composition one above the other on the same page. Scores are of different kinds:—(1) *Close* or *compressed score, i.e., Short score* (*q.v.*). (2) *Full score*, one in which all the parts (for orchestra, chorus, etc.) are written on separate staves. (3) *Pianoforte* or *Organ score*, one in which the vocal parts are written on separate staves, the orchestral accompaniment being condensed. (4) *Open score, i.e., Full score* (*q.v.*). (5) *Short score*, an arrangement of a composition upon two staves, as for the Organ or Pianoforte: also, four parts written upon two staves. (6) *Vocal score*, (*a*) one in which each voice-part is written upon a separate staff, (*b*) another name for a Pianoforte or Organ score." (From "Dictionary of Musical Terms," by Arthur J. Greenish—Joseph Williams, Ltd.)

Time.—The grouping of a series of regular pulses into sets by means of periodic accent.

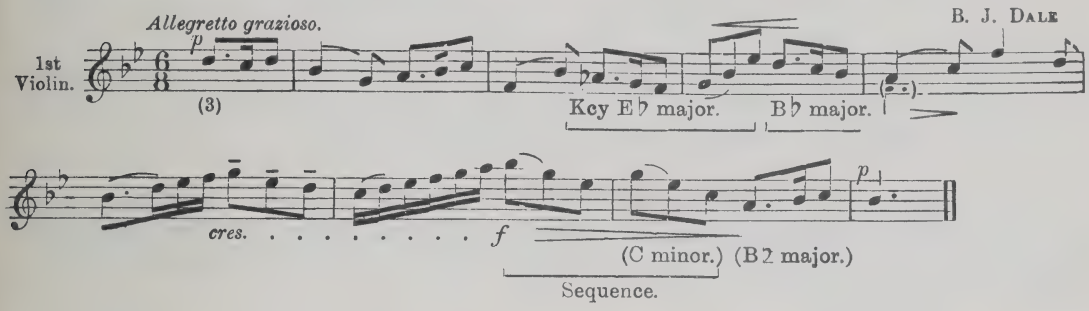
Tonality.—Key, in the widest application of the term; including not only the relationship of the sounds within any one key to another and to their key-note, but the relationship of key to key, implied by the shifting of the key-centre, so as to cause what is described as Modulation. (*See* Chapter XIX.)

Transition.—A passing, or merely momentary, modulation, sometimes spoken of as a Transient modulation.

SUPPLEMENTARY EXERCISES TO BOOK I.

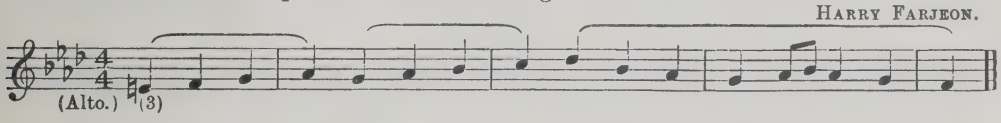
CHAPTER II. Section A (pages 10–12).

Add a melodious part (note-against-note) for 2nd Violin below the following melody :—



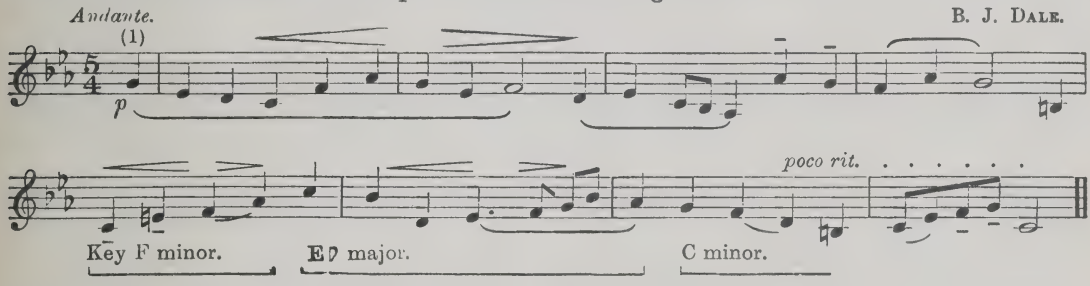
CHAPTER II. Section D (page 15).

Add a similar melodious part below the following :—



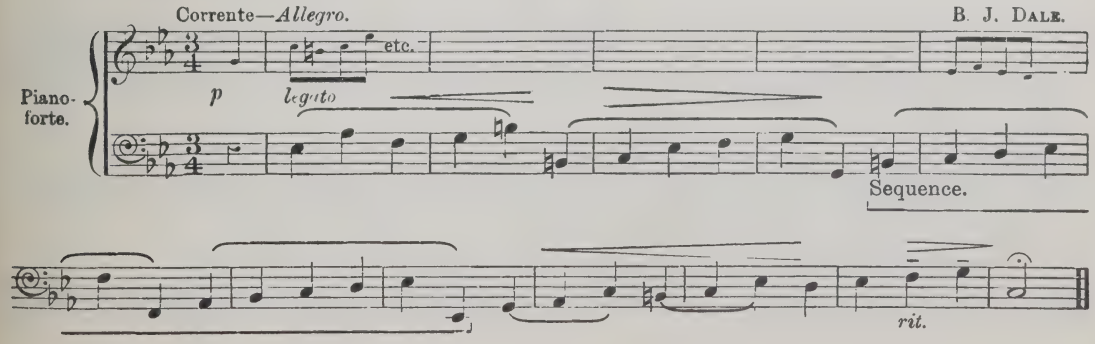
CHAPTER II. Section E (pages 15–16).

Add a similar melodious treble part *above* the following :—



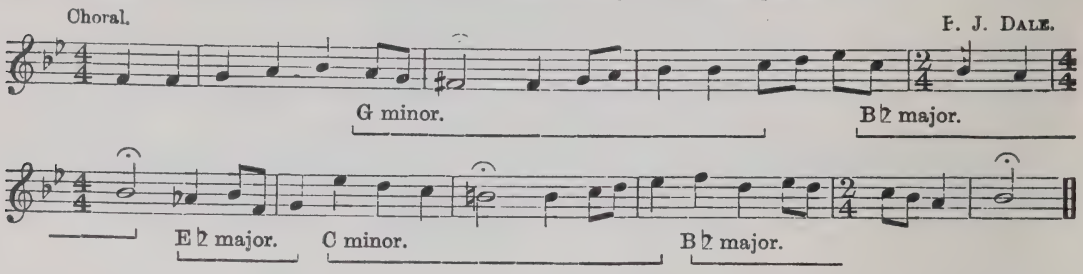
CHAPTER IV. Section A (page 29).

Add a right-hand part moving in quavers throughout.



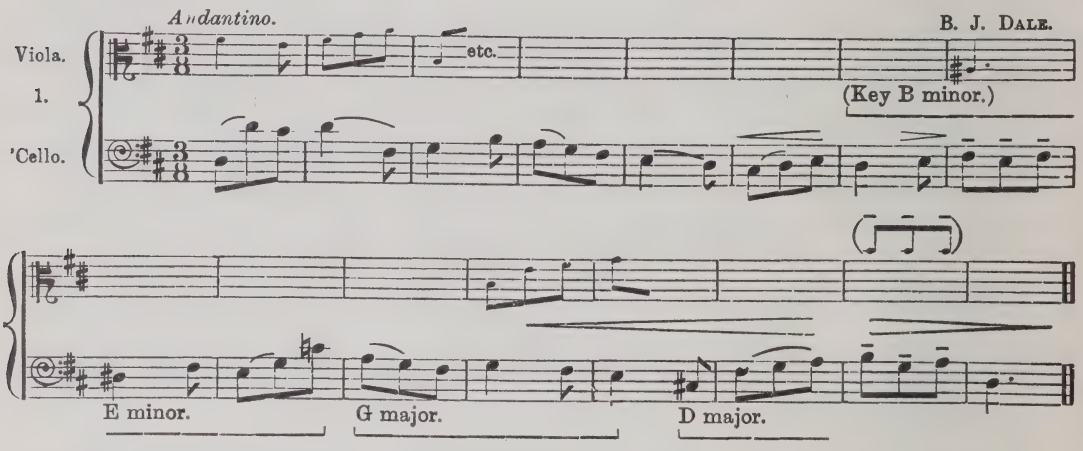
CHAPTER IV. SECTION B (page 29).

Add an Alto part below the following, moving in quavers throughout, except at the end of each phrase, when a minim should occur simultaneously in the two parts.

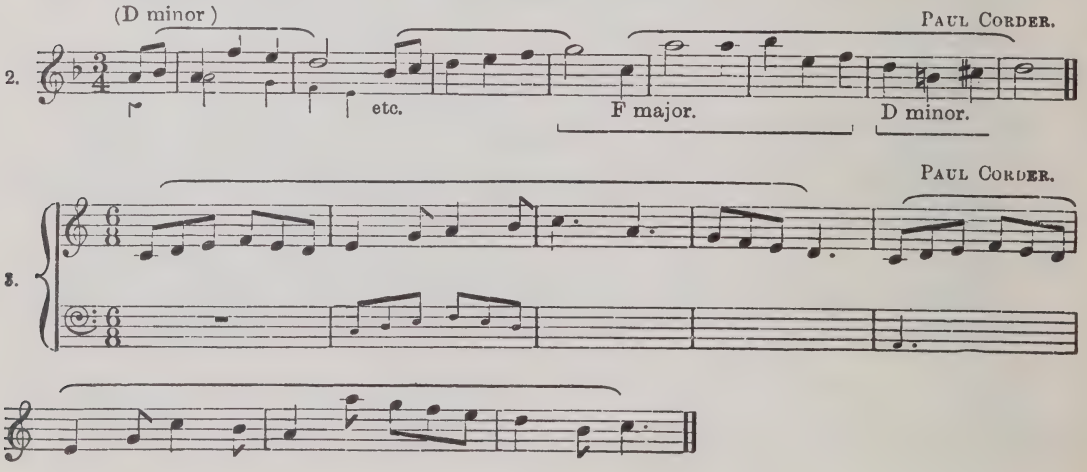


CHAPTER IV. SECTION E (pages 32–33).

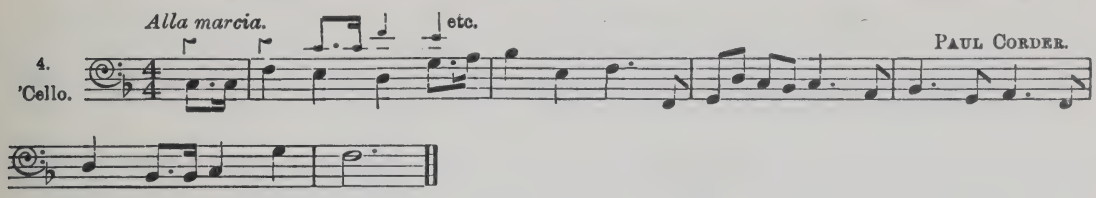
Add a melodious Viola part, of similar character to that of the given part, above the following 'Cello part. (A crotchet followed by a quaver, thus—♩ ♪ should be accompanied by three quavers, thus—♪♪♪, and *vice versâ*.



Add a melodious part (of similar character to that of the given part) *below* the following melodies :—

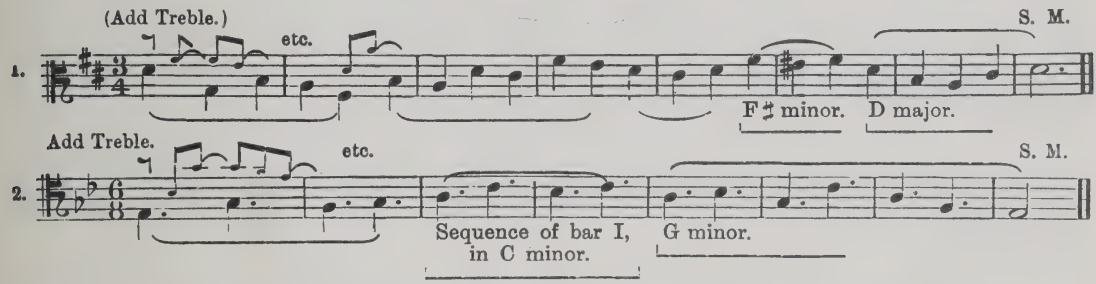


Add a similar part *above* the following 'Cello part. Write for the Viola, on the Alto staff.

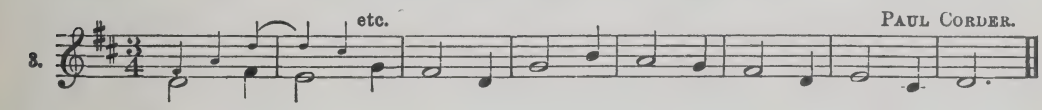


CHAPTER V. SECTION F (page 39).

Add a part in quavers above the following, consisting largely of tied notes. Include as many instances of suspensions as possible.

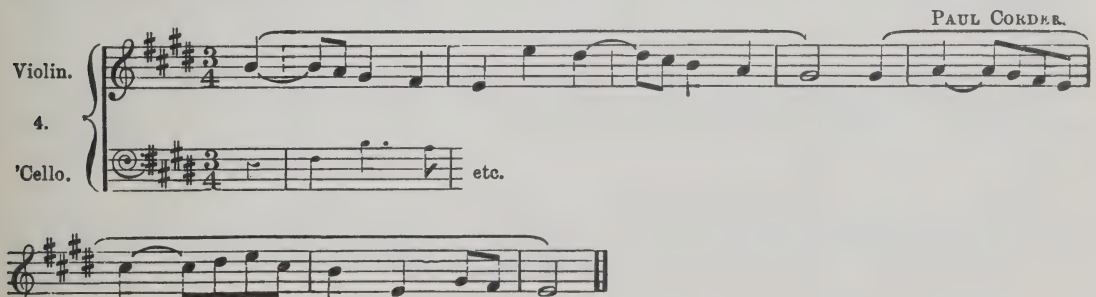


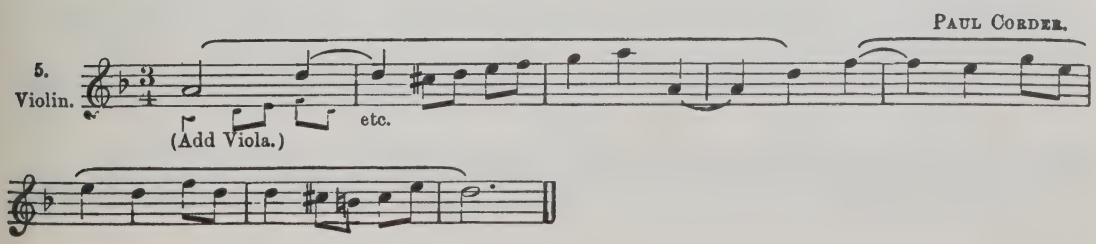
Add a Treble in *crotchets* above the following, introducing suspensions where suitable.



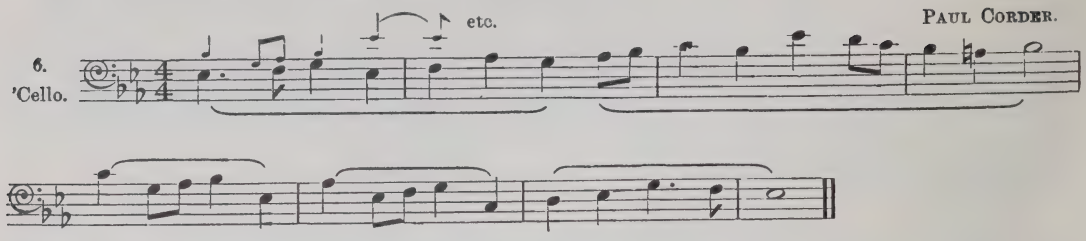
CHAPTER V. SECTION H (page 39).

Add another part (in which the notes vary in length), similar in style to the one given, *below* the following. Introduce tied notes (or rests) where suitable.





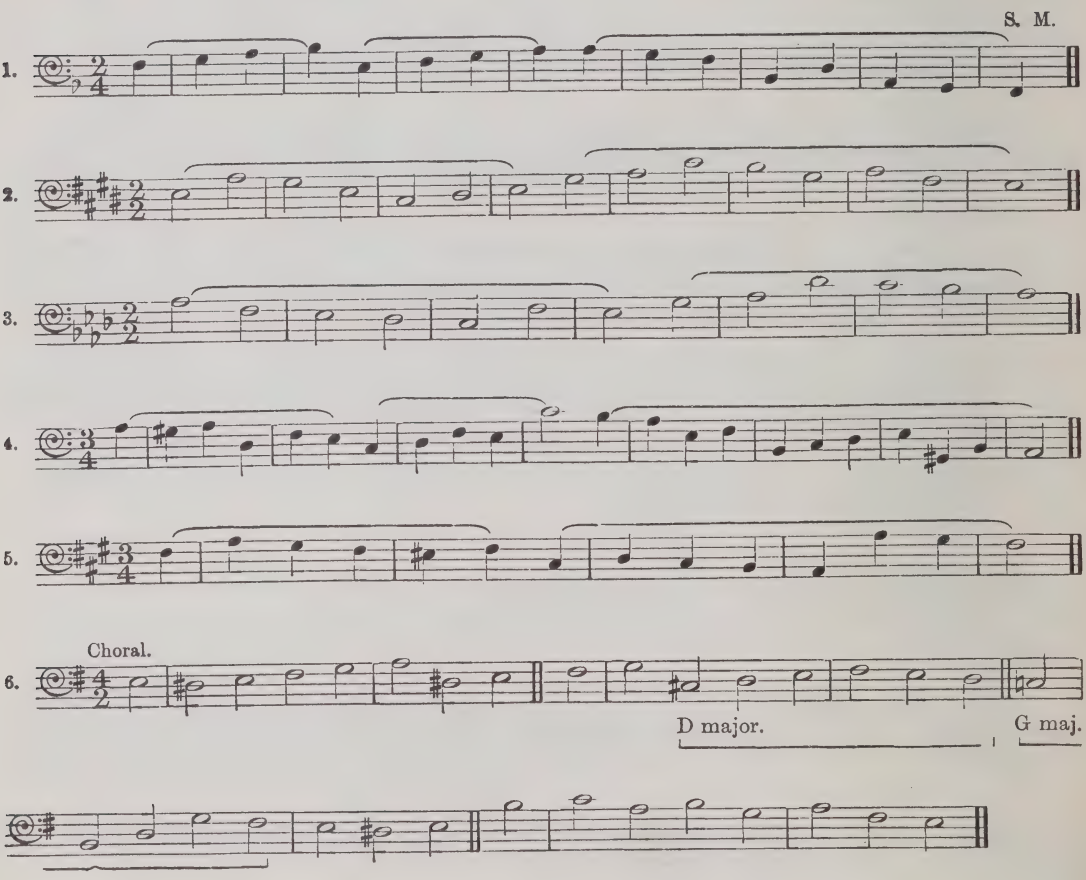
Add a similar part (for Viola) *above* the following:—



CHAPTER VII (pages 46–48).

The following exercises are intended to precede the Preliminary Exercises in 3-part florid writing given on pages 48–51. Each of the subjects given below is intended to be accompanied by *two* other definitely melodic parts, in which the notes should be of identical length with those of the given part.

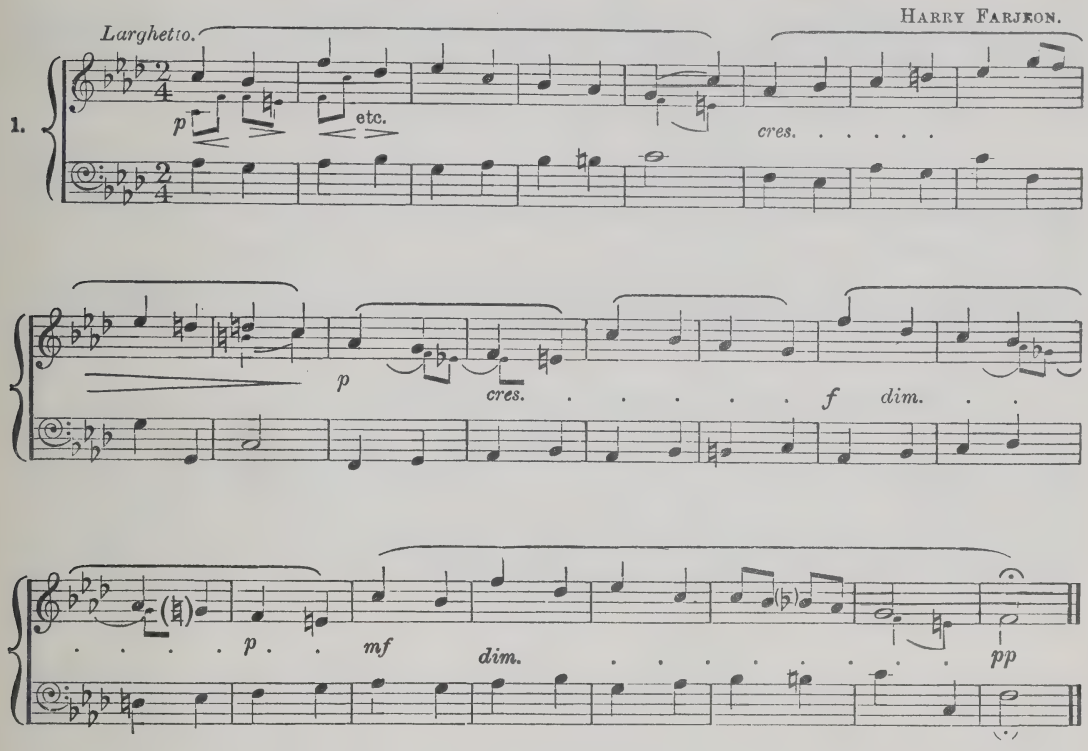
N.B.—Each subject should be used (in turn) as a Bass, a Treble, and a middle part (Alto or Tenor). To this end it should be transposed so as to suit the particular voice required. The hints as to three-part melodic writing given in Chapter VII. Secs. 5–7 (pages 47–48) should be carefully studied before working the exercises.



CHAPTER VII. SECTION B (pages 49–50).

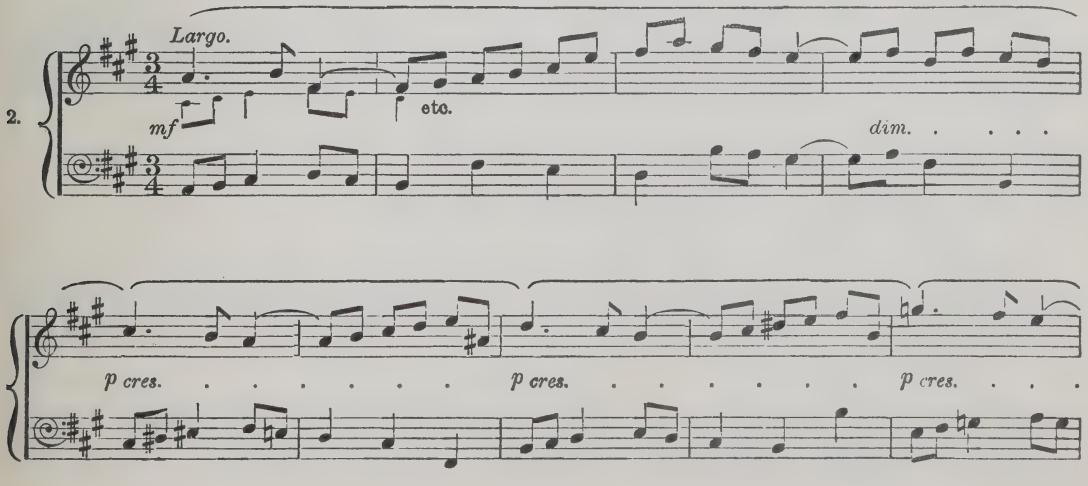
Add a middle part in continuous quavers (except where otherwise indicated). The third quaver in each bar must be a suspension (which need not necessarily be *tied*). Suspensions may be used also at the first quaver of some of the bars.

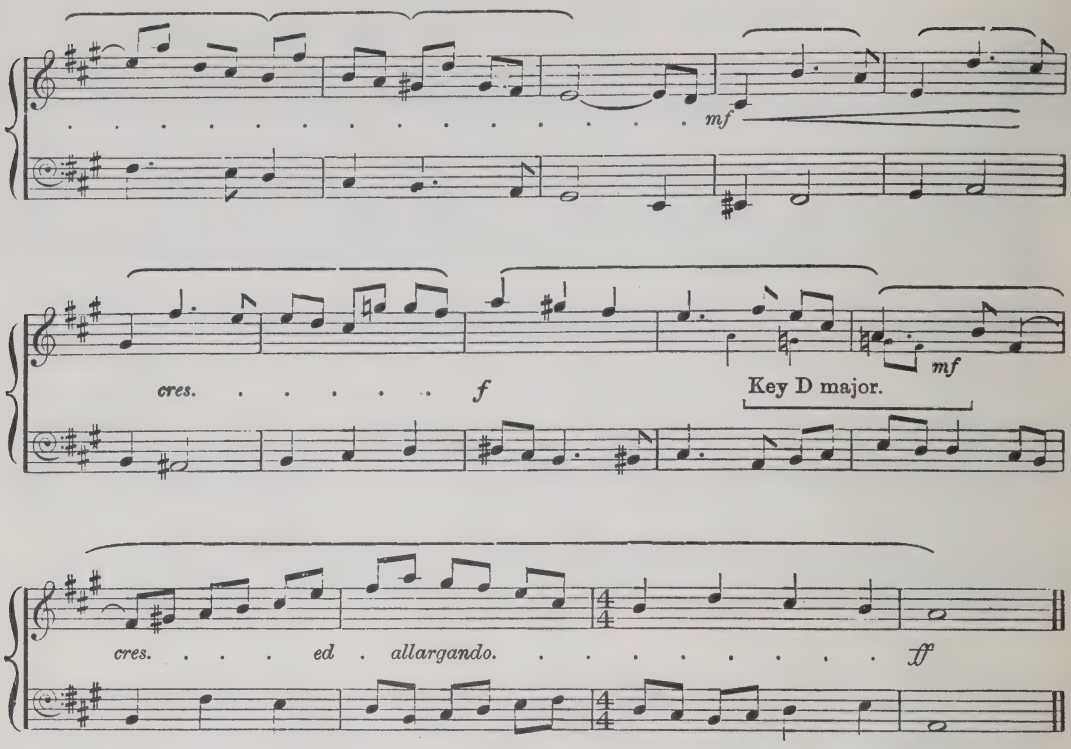
HARRY FARJEON.



Add a middle part to the following, mostly in quavers and crotchets. Tied notes and suspensions will rarely be available, but an occasional accented passing-note may be found effective :—

HARRY FARJEON.

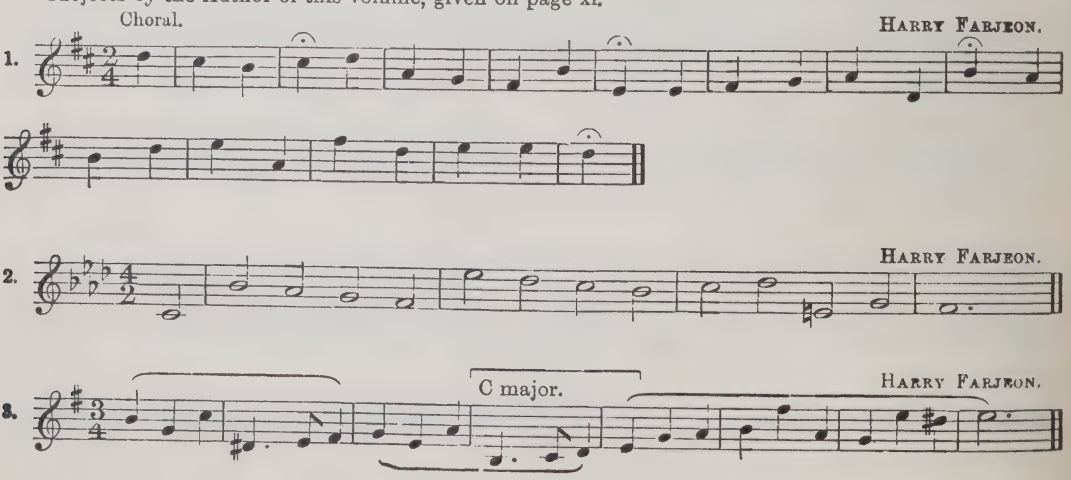


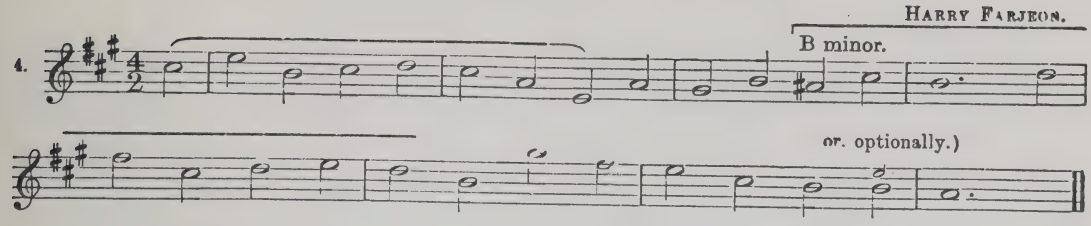


CHAPTER VII. Section C (page 53).

Add one part in half-pulse notes, and one part mainly in pulse-notes, to the following, in the manner shewn in the example on p. 52. Use each subject in turn as a Bass, a Treble, and a middle part, transposing it in every case to suit the particular voice. The quicker-moving part should be a different one in each instance.

N.B.—The following exercises may be preceded by the use (in the manner now proposed) of the six subjects by the Author of this volume, given on page xi.

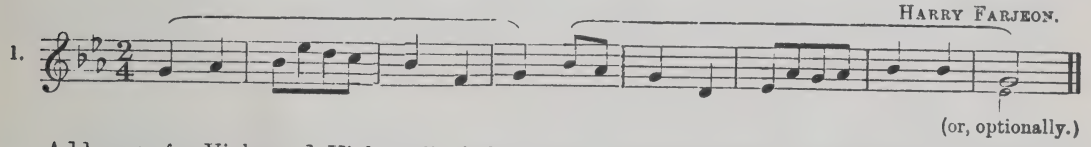




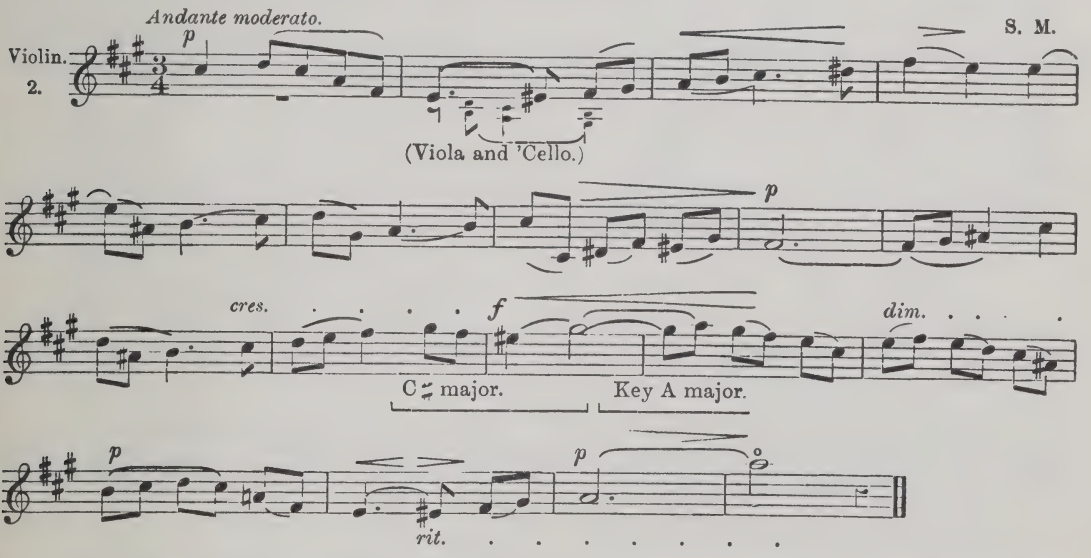
N.B.—Work the foregoing subjects also in the manner indicated on page 53 (II.).

CHAPTER VII. SECTION E (page 57).

Add two florid parts to the following, placing the subject in turn in Bass, Treble, and Alto.



Add parts for Viola and Violoncello below the following melody. Take care to make the added parts melodically interesting, by developing some figure or figures in either the subject itself or in one of your own parts. Mark the bowing.



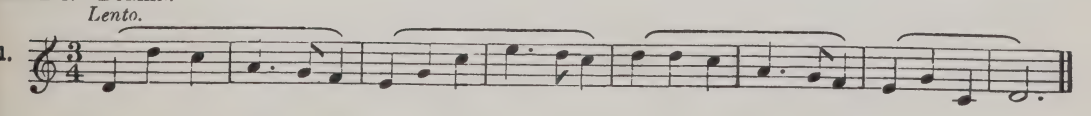
*** The two foregoing exercises may be used equally well for *four*-part writing, as indicated in Chapter VIII (II.), page 61.

MODAL MELODIES.

(See APPENDIX D, page 277.)

The following 'modal' melodies, by Mr. Harry Farjeon, may be worked in two, three, or four parts (or even with a pianoforte accompaniment). The melodies should be kept in the treble part.

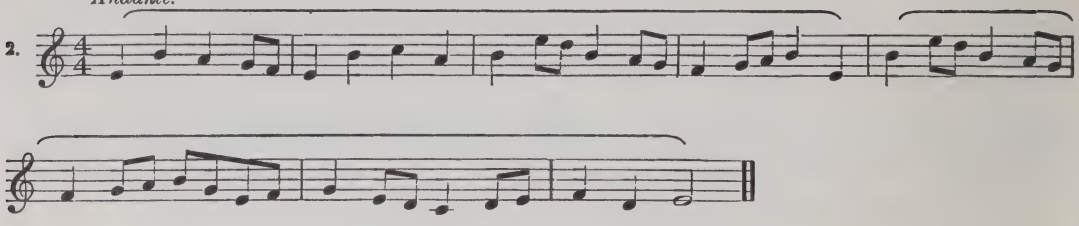
MODE I.—DORIAN.



MODE III.—PHRYGIAN.

Andante.

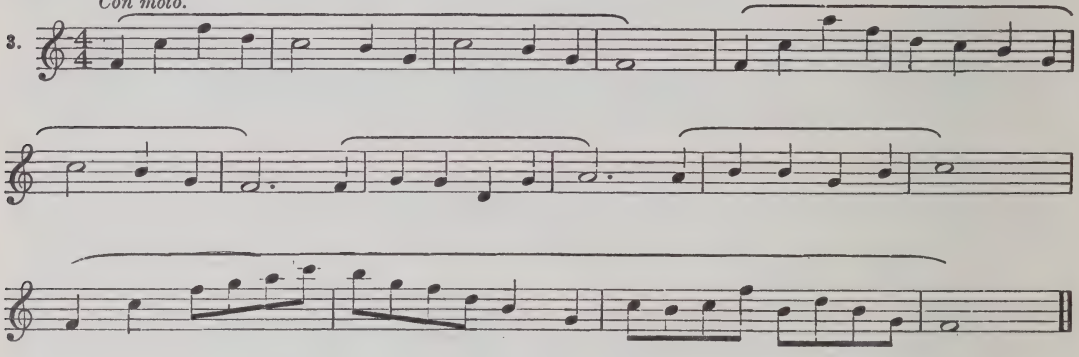
2.



MODE V.—LYDIAN.

Con moto.

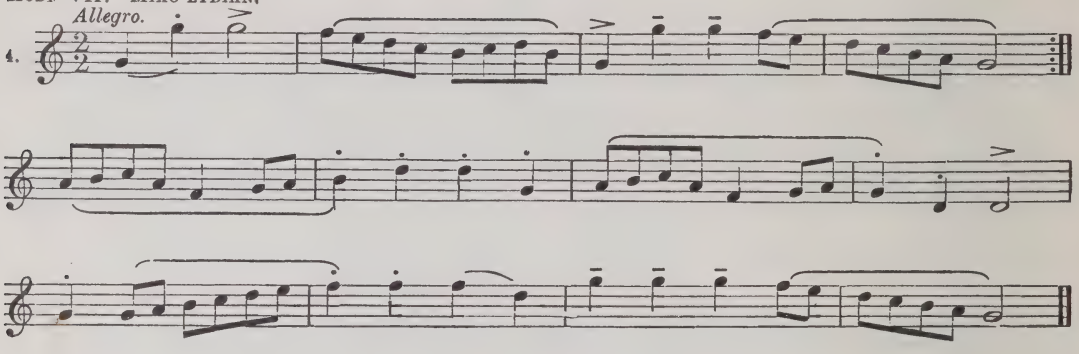
3.



MODE VII.—MIXO-LYDIAN.

Allegro.

4.



ANALYTICAL INDEX.

By SYLVIA E. CURREY, L.R.A.M.

*** *The initials f.n. after the number of a page indicate that the particular subject is referred to in a foot-note on that page.*

	PAGE	PAR.
ACCENTED passing-notes (Appoggiaturas)—		
Above notes of chord of Dominant seventh	150 151	7 8
Approached by leap	149	4
Chromatic	149	5
Early notation of	148	*f.n.*
In combination	151	8
In two-part melodic writing	28 42	(*f*) 6
Resolving upwards	149 150	5 7
Sounded with note of resolution	149	6
Accentual position—		
Of cadential six-four chord	94	7
Of successive positions of one harmony	82	*note to* 6
Of suspensions	34 135	4 6
Accompaniment of a voice or solo instrument	269, 270	
Added sixth, Chord of	183 188	10 *second f.n.*
Aeolian mode	13 162 277	*f.n.* 4 2
Anacrusis, defined	295	
Anacrusis, Treatment of	63	*note* (*a*)
Anticipations	159	10
Appoggiaturas (see *Accented passing-notes*)		
Appoggiatura treatment of chord of Dominant ninth	150, 151 202-204	
Arco	284	9
Augmented fourth in two-part writing	40 41	2, 3 4
Augmented interval—		
In melody	5	3
In minor key, Avoidance of	14	14, 15
In Tonal sequence	259	5
Augmented triad—		
Defined	64	2
Formed by chromatic alteration of chords	195 196 239	2 3 8, 9
In Tonal sequence	259	5
On Mediant of minor key	114	7
Augmented sixth, Chord of—		
Formation of	241	1, 2
Inversions	244	7
"Italian," "French," "German"	242	3
Less usual forms of	244	8
On minor sixth of scale	242	3
On minor sixth of scale, resolutions	242	4
On minor second of scale	242	3
Augmented sixth, Chord of— *Continued*—		
On minor second of scale, resolutions	243	5, 6
On Subdominant of major key	244	9
Authentic cadence	295	*f.n. to "Cadence"*
Authentic Modes	277	2, 3
Auxiliary-note below harmony-note	18 *note to* (*a*)	4
BASS (Bass-note), defined	295	
Bass voice, defined	295	
Binding-tone	67	10
Binding-tone, Release of	68	11
Bowing (see under *Violin*)		
Broken-chord formations	95 267 *et seq.*	*f.n.*
CADENCE (or Close)—		
Defined	295	
Feminine ending	93 146	3 *and f.n.* 16
Imperfect	73, 78, *f.n.*, 295	
In two-part melodic writing	10	10
Interrupted	295	
Inverted	122, 123	7
Masculine and Feminine endings contrasted	94	8
Perfect	295 65	 6
Plagal	295 65	 6
Cadential six-four chord—		
Accentual position	94	7
At an Imperfect cadence	93	3
Before a Perfect cadence	92	2
Defined	93	4
Doubling	93	5
Figuring	93	*note to* 4
Treatment	93	5
Canon, defined	295	
Canon, Example in form of	44	9, ii
Canon, Exercises in form of	13 32 45	 H2 E
Canto Fermo, defined	295	
Changing-notes	30 158	4 *note to* 9
Choral, defined	295	
Choral with three florid parts added (Bach)	60	
Chord, defined	295	
Chords of sixth in succession	84–86	11–13
Chromatic, defined	295	

	PAGE	PAR.
Chromatic alteration of chords—		
Chromatic alteration explained	195	1, 2
Of Dominant harmony	196	3
	241, 242	1, 2, 3
Of Subdominant secondary seventh	221	9
Of Subdominant secondary seventh (example) ...	222	10
Of Subdominant triad	196	*f.n.*
	197	III.
Of Submediant triad ...	197	*f.n.*
Of Supertonic chromatic chord of seventh ...	242	3
Of Supertonic secondary seventh	197	IV.
Of Supertonic secondary seventh, first inversion ("Added sixth")...	221	*f.n.*
	244	9
Of Supertonic triad (in major key)	197	IV. *and* *f.n.*
Of Supertonic triad (in minor key)	197	V.
Of Supertonic triad (major)	239	8
Of Tonic triad ...	195	2
	196	3
	239	8
Chromatic Triads—		
On Dominant (augmented triad)	196	3 (I.)
On minor second of scale ...	197	V.
On minor sixth of scale ...	197	*f.n.*
On Subdominant	197	III.
On Supertonic (major triad)	224, 225	4–6
On Supertonic (diminished triad)	197	IV.
On other degrees of chromatic scale	273–275	
Chromatic chord of seventh on Supertonic—		
Inversions	226	8
Omission of root	227	10
Resolutions...	226	7
Treatment of seventh ...	226	7, 8, 9
Chromatic chord of ninth on Supertonic—		
Inversions	233	3
Resolutions...	232	2
Treatment of ninth ...	232	2
Chromatic chord of eleventh on Supertonic	238	5, 6
Chromatic chord of thirteenth on Supertonic	239	8
Chromatic chord of seventh on Tonic—		
Inversions	229	12, 13
Resolutions...	230	14
Treatment of seventh ...	230	*notes to* (*i*, *ii*) 14
Chromatic chord of ninth on Tonic—		
Inversions	233	3
Resolutions...	233	ii
Treatment of ninth ...	232, 233	2
Chromatic chord of eleventh on Tonic	238	7
Chromatic chord of thirteenth on Tonic	239	8
Chromatic discords on other degrees of chromatic scale—		
Chords of augmented sixth	241–244	
Fundamental discords ...	276	11
Chromatic passing-notes	18	*note to* (*a*) 4
	149	5
	158	9
	178	12
	195	1, 2
Chromatic pivot-chords... ...	247-249	
Chromatic scale—		
Harmonic form	271	3
Melodic form	272–274	4–9
Need for freer notation for harmonic purposes ...	273–276	
Close position, defined ...	295	
	66	*note to* 8
Common chord, defined ...	64	2, 3
Compass in vocal writing ...	10	11
Compass of Strings	281, 282	1, 2
Concordant intervals	9	6
Concordant triads, defined ...	64	3
Connection of Tonic and Dominant triads	66, 67	8, 9, 10
Connection of Tonic and Subdominant triads	66, 67	8, 9, 10
Consecutive fifths, defined ...	10	8
Consecutive fifths, diminished and perfect in succession	121	*note to* 5
	122	*note to* 6
Consecutive fifths, in florid melodic movement	27	(*d*)
Consecutive fifths, in suspensions, Avoidance of	36	8
Consecutive fourths with bass	84	*f.n.*
	102	*f.n.*
Consecutive octaves, defined ...	10	7
Consecutive octaves, in florid melodic movement	27	(*d*)
Consecutive octaves, in suspensions, Avoidance of	36	8
Consecutive unisons, defined ...	10	7
Consecutives allowable (sevenths, octaves, etc.)	154	*note* (*b*)
	265	5
Contrapuntal, defined	296	
Contrary motion, defined ...	8	3
Contrary motion, in florid two-part writing	27	3 (*c*)
	28	(*f*)
Counterpoint, defined	296	
Crossing of parts	10	9
Crossing of parts in music for Strings	56	*note to example* 2
	62	*note to example* II.
	282	3
DEGREES of scale, Natural tendencies of	5	3(*c*) *and f.n. to this*
Delayed resolution of Dominant seventh	41	4
	124	10, 11
Diatonic, defined	296	
Diatonic chords of seventh (see *Secondary chords of seventh*)		

	PAGE	PAR.
Diatonic chords of ninth (see *Secondary chords of ninth*)		
Diminished fifth in two-part writing	40	1, 2, 3
Diminished interval in melody	5	3 (*a*)
Diminished seventh, Chord of ...	205	7
Diminished triad—		
Defined	64	2
In Tonal sequence ...	259	5
On Supertonic of minor key	105, 114	5, 6, *f.n.*
On Supertonic of major key (chromatic)	197	IV.
On Leading-note of major or minor key	48, 112, 113	6, 4
Discords in two-part writing—		
Between two moving parts	55	(2)
Essential	40-42	
Unessential	17, 34	2, 3, 4
Dissonant intervals	17	*f.n.*
Dissonant triad	64	2, 3
Dominant, in Ecclesiastical Modes	278	4
Dominant triad—		
Character of	65	6
Followed by Subdominant harmony ...	74, 86	1, 2, 14
Preceded by Subdominant harmony ...	74, 75, 85	1-3, 13
Dominant seventh, Chord of—		
As modulating chord ...	168	7
Figuring	127	15
Inversions	120	1, 3
Inversions, Use of ...	121, 122, 124	5-7, 9
Omission of fifth	123	8
Omission of root	124	*f.n.*
Resolution delayed	41, 124	4, 10, 11
Resolution on Subdominant harmony	126, 127	13
Resolution on Submediant harmony ...	120, 124	3, 8
Resolution on Tonic harmony	120	3
Resolution with rising seventh	121, 122	6
Taken in sequence ("Transitional") ...	168	*f.n.*
With appoggiaturas ...	150, 151	
With suspensions	135	7
Dominant ninth, Chord of—		
Decorated with appoggiaturas	211	11
Inversions (major ninth) ...	205, 206	8
Inversions (major ninth), avoidance of consecutives	206	9
Inversions, freer treatment of seventh	207	10
Inversions, minor ninth	204, 205	6, 7
Ninth as appoggiatura	150, 151, 202, 203	
Ninth resolving on root ...	202	3
Ninth resolving on third ...	203	3 (ii)
Dominant ninth, Chord of— *Continued*—		
Ninth resolving on fifth or seventh	203, 204	4
Ninth as essential note ...	204, 205	5, 6
Resolved on Tonic chord ...	204	5
Dominant eleventh, Chord of ...	215	2
Dominant eleventh, Chord of, Inversions (secondary sevenths)	216	3
Dominant thirteenth, Chord of—		
In minor key	219	*note to* 5
Inversions (secondary sevenths)	220-222	8-10
Movement of thirteenth when accompanied by seventh	222	11
Position of thirteenth when accompanied by seventh	222	11
Thirteenth as appoggiatura	218	4
Thirteenth as essential note	219, 220	5, 6
Dorian mode	277	2
Double counterpoint, defined ...	296	
Double pedal	261	10
Double suspensions	144, 145	12, 13, 14
Doubling—		
In succession of chords of sixth	85	12
In triads (direct)	67	9
In triads in first inversion	83, 105, 122	7, 8, 6, *f.n.*
In triads in second inversion	93	5
Of discords, in pianoforte idiom	266	
Of Leading-note	67	*note to* 9
Of Leading-note (exceptions to above rule) ...	259, 266	
Of melody, in pianoforte accompaniment	269	9 *and f.n.*
Downward compass of violin, viola, violoncello	32, 33	*f.n.*
Ecclesiastical Modes	277	
Eleventh, Chord of (see *Dominant eleventh, Chromatic chord of eleventh*)		
Enharmonic, defined	296	
Enharmonic modulation—		
By means of augmented triads	253, 254	10, 11
By means of chord of augmented sixth... ...	252	8, 9
By means of chord of diminished seventh ...	249-251	
Essential discords ...	204, 211, 215, 218, 219, 232, 233, 238, 239	5, 11, 1, 3, 5, 2, 3, 6, 8
Essential discords in two-part writing, Treatment of ...	40-42	

	PAGE	PAR.
Expedient false notation (see *False Notation*)		
Extended position, defined ...	296	
Extension of phrase	286, 287	5
FALSE Notation	220	7
	234	4
	239	10
	244	*note to* 9
	271	2
	273	7
	275	10
False Relation	169	*note*
"False Triads"	275	10
Feminine ending... ...	93	*f.n.*
	102	*f.n.*
	126	13
	146	16
Fifths, Consecutive, defined ... (see *Consecutive fifths*)	10	8
Fifth, Interval of, in two-part melodic writing	9	6
Figuration	267-269	
Figured bass—		
Defined	vii	12-14
	84	10
Of chord of Dominant seventh	127	15
Of suspensions ...	143	10
	144	11
	147	
Of triads	84	10
	93	4 *and note*
Use of lines of continuation	101	*note*
Final, in Ecclesiastical Modes ...	277, 278	3, 4
Florid melodic movement ...	17 *et seq.*	
Florid melodic movement, Hints with regard to	26-28	3
Florid melodic movement, treatment of four notes to one ...	30	4
Florid melodic movement, use of leaps	26, 27	3 (*b*)
Florid melodic movement, use of Imitation	54	*note* (2)
Florid melodic movement, use of melodic minor scale ...	23, 43, 44	
Four-part melodic writing ...	59 *et seq.*	
Fourth, Interval of, in two-part melodic writing ...	36	10
	42	6
Fourths with bass, Consecutive	84	*f.n.*
	102	*f.n.*
French sixth	242	3, 4
	244	7
Fundamental sevenths, defined	179	*note to* 1
Fundamental sevenths	276	11
GERMAN sixth	242	3, 4
	244	7
Ground Bass, defined	296	
HARMONICS, defined	296	
Harmonic minor scale ...	13	12
Harmonic chromatic scale ...	271	3
Harmonization of melodies—		
Cadence (see *Cadence*)		
Importance of good bass ...	80	1
Harmonization of melodies— *Continued*—		
Use of accented passing-notes	154, 155	
Use of inverted chords	80	1, 2
	81	4
	82	6
Use of modulation ...	177, 178	
Use of suspensions ...	140, 141	
Harmonization of Choral, by Bach	60	
	278	5 (ii)
Hypo-Aeolian and other Plagal Modes	277	2
IMITATION	54	*note* (2)
	55	*note* 1
	56	*note to ex.* 2
	62	*note*
Imperfect cadence, defined ...	295	
Implied and expressed modulation	177, 178	
Interrupted cadence, defined	295	
	106	7
Interval, defined	296	
Inverse movement ...	55	*note* 1
	57	*note to example* 3
Inversion of interval, defined ...	296	
Inversion of chord, defined	296	
	80	2
Inverted cadence	122, 123	7
Inverted pedal	262	11
Ionian mode	277	2
Italian sixth	242	3, 4
	244	7
KEY—		
Defined	296	
Determined by Dominant seventh followed by Tonic chord	166	*note to* 4
Nearly-related keys ...	165	2, 3
Not defined by a single chord	166	4
	224	2
LEADING-NOTE—		
Doubling	67	*note to* 9
	259	
	266	
Falling (in Bach)	69	*f.n.*
In minor key	13	12
In minor key, How to approach ...	14	15
	75	3
In Tonal sequence ...	259	5
Use of, in melody	5	3
Leading seventh, Chord of ...	205	8
Leaps, Use of, in melody ...	4, 5	
Leap to perfect fourth in two-part melodic writing ...	27	*second f.n.*
Lydian mode	277	2
MAJOR thirds on fourth and fifth degrees in succession ...	9	*f.n.*
Major triad, defined	64	2

	PAGE	PAR.
Masculine ending	94	B
Mediant triad, in major key ...	113	5, 6
Mediant triad, in minor key ...	114	7
Melodic chromatic scale ...	272–274	4–9
Melodic construction	4, 5	
Melodic minor scale	13	12
Melodic minor scale, in "Appoggiatura ninth"	150 *note to* 202 *note to*	7 2
Melodic minor scale, in florid two-part writing ...	23 43, 44	5, 6
Melodic minor scale, in formation of chords ...	161, 162 192, 193	
Melodic minor scale, treatment of major sixth ...	43 161, 162	7 2
Melodic minor scale, treatment of minor seventh	43 161, 162	7 2, 3, 4
Melody, defined	1	2
Minor scale, Forms of	13	12
Minor triad, defined	64	2
Mixed (or Modulating) sequence	258	2
Mixolydian mode	277	2
Mode, defined	296	
Modes, Ecclesiastical	277	
Modes, Ecclesiastical, Use of, in modern music ...	278–280	
Modulation—		
By pivot-chord	166 167	5 6
By pivot-chord (chromatic)	247, 248	3
By pivot-note ...	167 168 173 174 177 248	5 7 *and f.n.* 8 *note to* 11 10 4
Enharmonic	249 *et seq.*	
Expressed and implied ...	177, 178	
Nearly-related keys ...	165	3
On a pedal	261	9 *and f.n.*
Transient	168	7
Use of six-four chord of *new* key	167 173 175	*note to* 6 8 9 *and note*
Motion, defined	296	
Motion, similar, contrary, oblique	8 9	3 4
NEAPOLITAN sixth	197	*note and f.n.*
Nearly-related keys	165	2, 3
Ninth, Chord of (see *Dominant ninth, Secondary chords of ninth, Chromatic chord of ninth*)		
Numeral notation ...	vi, vii 68 81	9–11 *note to* C *note to* 4
OBLIQUE motion defined ...	8	3
Oblique motion to octave or unison	127	14
Octave, Use of, in two-part melodic writing	9	6
Octaves, Consecutive (see *Consecutive octaves*)	10	7
Open position, defined	296	
Ornamental resolution of Dominant seventh	124	10, 11
Ornamental resolution of passing notes	158	9 (*b*) *and note*
Ornamental resolution of Suspensions	135	5
Overlapping of parts	296, 297	
Overlapping of parts, in two-part writing	10	9
PART, defined	297	
Part-writing, defined	297	
Passing-notes—		
Accented	28 148–151	(*f*)
Approached by leap ...	158	9 (*a*)
Auxiliary-note	18	*note to* 4
Changing-notes ...	30 158	4 (iii) *note to* 9 (*b*)
Chromatic ...	18 149 158 178 195	*note to* 4 (*a*) 5 9 12 1, 2
Defined	17	3
In two-part melodic writing	17–32	
Progression of second passing-note	20	*note*
Quitted by leap	158, 159	9 (*b*) *and* (*c*)
Resolution delayed ...	158	9 (*b*)
Usual treatment of	17 18	3 4
Passing six-four chord	96	8
Passing six-four chord, Treatment of	97	9
Pedals—		
Defined	260	7
Decorated	262	13
Double	261	10
Effect of Dominant or Tonic pedal	260	8
Effect of pedal on other degrees of scale	260	2*nd f.n.*
Inverted	262	11
Modulation on	261	9 *and f.n.*
Treatment	261	9
Perfect cadence, defined ...	295	
Perfect cadence, accentual position of final chord	68	C
Perfect cadence, omission of fifth from Tonic chord	69	12
Perfect fourth in two-part melodic writing	42	6
Phrase, defined	297	
Phrygian mode	277	2
Pianoforte idioms—		
Decoration and figuration...	267–269	
In accompaniment of vocal or instrumental solo	269 270	9 10, 11
In arrangement of chords ...	263, 264	2
In chord-progression ...	264(3)–266	

	PAGE	PAR.
Pianoforte idioms—*Continued*—		
In doubling ...	264	*note to* (*b*)
	265	*f.n.*
	266	(*c*)
	269	9 *and f.n.*
	270	10
In treatment of discords	266	(*d*)
	270	10
In varying density of harmony	263	1
	265	5
Picardy third	71	*note* (*a*) G
Pitch, defined	297	
Pizzicato	284	9
Plagal cadence, defined	65	6
	295	
Plagal Modes	277	2, 3
Polyphonic, defined	297	
Preparation of dissonant fifths	114	*note and f.n.* 7
Preparation of secondary sevenths	180	4 *and f.n.*
Preparation of suspensions ...	133	2
Primary triads (enumerated) ...	65	4
Progression, defined	297	
Progression, Aspects of ...	2	
QUARTET of Strings, Examples of	59, 62, 63	
Quartet of Strings, Instruments of	281, 282	
REAL sequence	257	2
Related keys (see *Nearly-related keys*).		
Release of binding-tone	68	11
Resolution of discords in two-part writing—		
Of diminished fifth and augmented fourth	40, 41	2, 3, 4
Of second and seventh ...	41, 42	5
Responsive phrases, Addition of	6	*f.n.*
	285–287	
Rests, Use of, in melodic writing	29	*note to* A
	32	(*b*)
	33	*first f.n.*
	37	11
	54	*note* (4)
	59	
	63	(*c*)
Retardations, defined ...	35	*note to* 5
	134	*f.n. to* 3
Rhythm	1	
Rhythmic figure in melodic writing	54	*note* (4)
	63	*note* (*b*)
Root, defined	297	
SCALE, defined	297	
Scale-degrees, defined	297	
Score, defined	297	
Second proceeding to unison ...	28	(*e*)
Second inversion of triads (see *Six-four chord*)		
Secondary triads, explained ...	104	1, 2
Secondary triads, in first inversion	114	8
Secondary triads, in second inversion	115	9
Secondary chords of seventh—		
Defined	179	1
Formed on melodic minor scale	189	*f.n.*
	192, 193	
Inversions	180	5
On Mediant of minor scale	181	6
On Subdominant ...	189, 190	
	220(8)–222	
On Submediant	189, 190	
On Supertonic ...	181	6
	183	10, 11
	188	1, 2
	189	3
	216	
Prepared	180	4
Resolved on chord having root a fourth above ...	179	3
Taken in sequence ...	182	9
Secondary chords of ninth—	212–214	
Sequence—		
Defined	11	*note, ex.* 4
	257	1
In florid melodic movement	30	4
	32	*first f.n.*
Licences in course of	259	5
Mixed (or Modulating) ...	258	2
Of Dominant sevenths ...	168	*f.n.*
Of Secondary sevenths ...	182	9
Real, defined	257	2
Tonal, defined	257	2
Seventh, Chord of (see *Dominant seventh, Secondary chords of seventh, Chromatic chord of seventh*)		
Similar motion, defined ...	8	3
Similar motion to fifth, between extreme parts	77	5
Similar motion to octave, between extreme parts	77	5
	125	12
Similar motion to unison ...	125	12
Six-four chord—		
Accentual position	94	7
	97	9 *and f.n.*
Approach to	97	10
Cadential	92 *et seq.*	
Followed by another six-four chord	102	*f.n.*
Passing	96, 97	
Strings, Writing for	281–284	
Subdominant triad—		
Character of	65	6
Followed by Dominant harmony	74, 75	1, 2 3
	85	13
Preceded by Dominant harmony	74	2
	86	
Submediant triad ...	106	7
	111	1, 2
Submediant triad, doubling ...	106	8
Supertonic triad	104, 105, 111	
Supertonic triad, in minor key	114	*f.n.*
Supertonic chromatic triad ...	224, 225	
Supertonic chromatic chord of seventh	226, 227	
Supertonic chromatic chord of ninth	232 *et seq.*	

	PAGE	PAR.
Supertonic chromatic chords of eleventh and thirteenth ...	238, 239	
Suspensions—		
Accentual position	34	4
	135	6
Defined	34	3, 4
Double	144	12
	145	13, 14
Figuring	143, 144	
	147	
In two-part melodic writing	35–37	
In three-part melodic writing	50	B
	54	*note* (3)
Over chord of Dominant seventh	135	7
Preparation ...	133	2
	135	4
Resolution delayed ...	135	5
Resolved upwards	134	3 *and f.n.*
	145	*note to* 14
Sounded with note of resolution	137	*note to* (*c*)
Suspended fourth ...	133	2 (*b*)
Suspended Leading-note ...	134	3
Suspended ninth	133	2 (*a*)
Suspended sixth	134	(*c*)
Triple (Suspension of whole chord) ...	145	15
	146	16
Syncopation in two-part writing	34–37	
THIRTEENTH, Chord of (see *Dominant thirteenth, Chromatic chord of thirteenth*)		
Three-part melodic writing—		
Distance between parts ...	47	6
Omission of note of triad ...	47	5
Passing-notes in two parts at at once	52	*note*
Use of Imitation	54	*note* (2)
Tie, Use of, in florid melodic movement	36	8, 9, 10
Tie, Value of, in three-part writing	54	*note* (3)
Tierce de Picardie	71	*note* (*a*)
Time, defined	297	
Tonal sequence	257	2
Tonal sequence, Licences in course of	259	5
Tonality, defined	297	
(See also *Key*)		
Tonality, Vagueness of	44	*note to* 7
	111	1 *and f.n.*
	162	3
	168	*f.n.*
Tonality, Vagueness of, example by Grieg	177	10
Tonality, Vagueness of, example by Chopin	249	5
Tonality, Vagueness of, example by Wagner	274	9
Tonic triad	66	7
Tonic triad, Character of ...	65	6
Tonic triad, Omission of fifth	69	12
	123	8
Tonic chromatic chord of seventh	229–230	
Tonic chromatic chord of ninth	232 *et seq*	
Tonic chromatic chords of eleventh and thirteenth ...	238, 239	
Transition, defined	297	
Triad—		
Consonant, defined ...	64	3
Defined	64	1
Dissonant, defined ...	64	3
Doubling	67	9
Primary	65–69	
	74 *et seq.*	
Secondary	104 *et seq.*	
Triads, Weak and strong progressions of	86	14
	112	3
Triple suspensions ...	145	15
	146	16
Tritone	5	*f.n.*
Two-part melodic writing—		
Distance between parts ...	10	*f.n.*
Treatment of minor key	14	
	23	
Use of interval of fifth ...	9	6
Use of interval of fourth	36, 37	*note to* 10
UNESSENTIAL notes, defined	17	2
	34	4
(See also under *Passing-notes* and *Suspensions*.)		
Unison, Use of, in two-part writing	9	6
Unison, Oblique motion to, from second	28	(*e*)
	127	14
Unisons, Consecutive	10	7
VIOLIN—		
Bowing, How to indicate ...	282–284	
Compass	281	2
Pizzicato	284	9
Viola, Compass of	281	2
Violoncello, Compass of ...	282	2
Vocal Melody—		
Characteristics of ...	4	2
Compass for the four voices	10	11
How it differs from instrumental melody ...	4	*n.*
Voice-parts, Arrangement of	51	ii
	72	14

TABLE OF CONTENTS FOR BOOK II.

BOOK II.

		PAGE
Preface		i
Directions to the Teacher		v
CHAPTER		
IX.	Harmonic Progression—The Primary Triads	64
X.	Further use of the Primary Triads	74
XI.	The Inversions of the Primary Triads	80
	(1) The First Inversion	81
XII.	The Inversions of the Primary Triads (continued): (2) The Second Inversion	92
XIII.	The Secondary Triads of the Major or Minor Key (1) The Supertonic and Submediant Chords	104
XIV.	The Secondary Triads of the Major or Minor Key (continued)	111
	(2) The Triads upon the Mediant and Leading-note	112
XV.	The Chord of the Dominant Seventh	120
XVI.	The Harmonic Aspect of Suspensions	133
XVII.	(1) The uses of the Accented Passing-note, or Appoggiatura	148
	(2) The freer treatment of Passing-notes—Anticipations	158
XVIII.	The Melodic Minor Scale in Chord-formation	161
XIX.	Modulation (Experimental Studies in)	165
APPENDIX A.	Concerning Sequences and Pedals: (1) Sequences	257
	(2) Pedals	260
" F.	Miscellaneous Exercises	285
" G.	Glossary of Technical Terms	295

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